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ON VIEW DAY AND EVENING

AT THE AMERICAN ART GALLERIES

From Saturday, March Sixth, until the Morning of the Day of Sale, Inclusive

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THE VALUABLE PAINTINGS

AND OTHER ART PROPERTY

TO BE SOLD TO FACILITATE THE SETTLEMENT OF THE ESTATE OF THE LATE

JAMES S. INGLIS

OF

COTTIER AND COMPANY

NEW YORK

UNRESTRICTED PUBLIC SALE

AT MENDELSSOHN HALL

Fortieth Street, East of Broadway

On Thursday and Friday Evenings, March 11th and 12th, 1909

BEGINNING PROMPTLY AT 8.30 O'CLOCK

AND AT THE AMERICAN ART GALLERIES

On Thursday and Friday Afternoons, March 11th and 12th

J. B. C. COROT

DANTE AND VIRGIL

JEAN BAPTISTE CAMILLE COROT (1796–1875)

Dante and Virgil

Height, 53½ inches; width, 33¾ inches. Signed.

See No. 54 for Description

Jean Baptiste Camille Corot (1796–1875)

Dante and Virgil

Height, 38½ inches; width, 33¾ inches. Signed

See No. 54 for Description

ILLUSTRATED CATALOGUE

OF

PAINTINGS AND WATER COLORS

OF THE

ITALIAN, FRENCH, DUTCH AND AMERICAN SCHOOLS

BY

Old and Modern Masters

AND OTHER ART PROPERTY

TO BE SOLD TO FACILITATE THE SETTLEMENT OF THE ESTATE OF THE LATE

JAMES S. INGLIS

OF

COTTIER AND COMPANY

NEW YORK

TO BE DISPOSED OF AT UNRESTRICTED PUBLIC SALE ON THE DATES HEREIN STATED

THE SALE WILL BE CONDUCTED BY
MR. THOMAS E. KIRBY, OF
THE AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK
1909

Press of J. J. Little & Ives Co.
425-435 East Twenty-fourth Street, New York

INTRODUCTION

The house of Cottier & Co. has stood for whatever was highest in the fine arts and in artistic decorations from the time when Daniel Cottier in 1873, appreciating the wonderful understanding of the American people for art, established in New York City a branch of his English house. The late James S. Inglis, who was then associated with Mr. Cottier, became the manager of the New York branch, later a partner, and finally the owner of the business, with its headquarters in New York and a branch in London. The wisdom of the two men in establishing themselves in New York City was thus proved.

The collection of pictures and works of art now offered for sale has been gathered during the past thirty years, many of the paintings having been purchased directly from the artists. They represent not only the rare discernment and appreciation of art of the late Mr. Inglis, but also his courage and independence in recognizing artistic work wherever found. They are not merely an aggregation of canvases, but a personal expression of taste, and as such gain additional importance.

Here may be seen a number of canvases by the men of 1830, of whose merits Daniel Cottier was one of the earliest and staunchest supporters. Of Corot's exquisite art there are several noble examples, representing the highest consummation of his powers. Of Daubigny there are also examples of first importance, as well as of Diaz, of Michel, Troyon, Rousseau and of Dupré, while their successors, Roybet, Ribot, Mettling and Bonvin should not be overlooked.

The Romantic painters, representing that awakening which stirred the middle of the nineteenth century against the conventionality of classic painting, are represented by Decamps, Géricault, Fromentin, Couture and Courbet.

The critical visitor will be interested in the wide range shown, which includes Tintoretto, Bronzino, Parmigiano and Tiepolo of the old Italians, hanging with works by men of to-day; Rembrandt, Ruysdael, Maes and Fyt are contrasted with Mauve, Bosboom, Mesdag and Offermans, and Ribot and Bonvin with Degas and other men of his school.

The American school is also represented, including works by Chase, Twachtman, Ryder and La Farge. Then there are a number of the denationalized painters such as Bacon, Whistler, Doré, Gegerfeldt and Mancini.

The sale of the collection will not affect the continuance of the business of Cottier & Company, but is made merely to facilitate the settlement of the estate of the late Mr. Inglis, who was not only the president of, but also held a large financial interest in, the house. The sale will be absolute and without reserve.

CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money,* if required, *in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk* within twenty-four hours from the conclusion of the Sale, unless otherwise specified by the Auctioneer or Managers previous to or at the time of Sale, *and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.*

5. While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof, for damage or injury occasioned thereby.

6. *To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*

7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale (unless otherwise specified as above) shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*

8. *The undersigned are in no manner connected with the business of the cartage or packing and shipping of purchases, and although they will afford to purchasers every facility for employing careful carriers and packers, they will not hold themselves responsible for the acts and charges of the parties engaged for such services.*

THE AMERICAN ART ASSOCIATION, MANAGERS.

THOMAS E. KIRBY, AUCTIONEER.

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CATALOGUE

FIRST EVENING'S SALE

THURSDAY, MARCH 11, 1909

AT MENDELSSOHN HALL

FORTIETH STREET, EAST OF BROADWAY

BEGINNING PROMPTLY AT 8.30 O'CLOCK

WATER COLORS

No. 1

HENRY STACQUET

1838—

A COUNTRY ROAD IN FLANDERS

Skirting the foot of a hill, sloping upward at the left, a road curves across the foreground to the right, down which the figure of a peasant woman is seen coming toward the spectator from a house whose gable is clearly visible rising from beyond a clump of bushes. A group of gaunt trees, to whose branches a few brown leaves still cling, rise in the middle distance on either side of the road, with some remnants of a board fence still standing here and there. Across the valley the rising slope beyond, ending in a fringe of distant trees, is seen in sunlight contrasting with the shadowed foreground.

Signed

Height, 14 inches; width, 9¼ inches.

No. 2

P. VAN DE VELDEN

A MISSION OF MERCY

THROUGH the woods, white with snow, a woman in blue peasant dress, wearing a heavy cloak, makes her way on some errand of mercy. On her head she wears a close-fitting cap, and her dress is short enough to show her feet encased in sabots. With her right hand she raises her cloak to protect her face from the cold, while in the other she carries a vessel containing nourishment for some deserving person. No path is broken through the snow, which is drifted high against the trees that form the background.

Signed.

Height. 19½ *inches; width,* 13½ *inches.*

No. 3

W. ZWART

A CORNER OF A DUTCH TOWN

Before a row of old houses, the lowly habitations of the poor, which open on a narrow cobble-paved street, an old woman bent with age is seen halting before a door. She wears a light blouse and dark skirt, and her head is covered with a cap. To the left is a line of trees, and at the end of the vista are seen the roof and chimney of a house high above.

Signed.

Height, 10 inches; width, 5¼ inches.

No. 4

FREDERICK J. DUCHATTEL

THE TOWING PATH

Along the path bordering a canal, a man is seen tugging at a line attached to a canal boat which comes about a curve in the route. Beyond rises a brick country residence of the better class, such as are familiar throughout the land, its garden enclosed within a high brick wall. A grove of tall leafless trees rises at the back of the house, growing thicker as it extends into the distant landscape. A row of smaller trees above the white waters of the canal indicates the line of the highway.

Signed.

Height, 9 *inches; width,* 18 *inches.*

No. 5

HENDRIK WILLEM MESDAG

1831—

THE LIGHTHOUSE

Above the sand dunes rises the tall, tapering lighthouse, with long, dark buildings reaching out at the base. Clustered along the beach are a number of Dutch fishing boats drawn up on the sand, some having their sails, some nets, hung up to dry. Men and women are gathered about the boats, and horses are ready, waiting to drag them back to the water for another haul when the present harvest is disposed of.

Signed.

Height, 14 *inches; width,* 16 *inches.*

No. 6

W. ZWART

WINTER IN HOLLAND

Snow lies deep on the ground and roofs and on some old boats lying in the foreground, past which a path is broken. Two figures, a man and boy, are seen; the boy, standing, puts up his foot as if to have the man seated on the edge of the boat adjust his skate for him. The bleak, leafless trees and gray skies tell further the season of the year.

Signed.

Height, 13½ inches; width, 15¾ inches.

No. 7

JULES LESSORE

THE ABBEY OF ST. DENIS

Before a wide market-place rises the dignified old abbey near Paris, long celebrated as the burial-place of the kings of France. The Romanesque façade, with its round arches, its three wide portal bays, its single completed tower, has stood for more than seven centuries, having been completed in the year 1140. A continuous stream of visitors is seen passing in the south portal, while nearer, on the left, a market for the sale of various wares is in progress.

Signed.

Height, 29½ inches; width, 21¼ inches.

No. 8

NICHOLAS BASTERT

WINTER IN HOLLAND

Along a roadway marked by deep wagon tracks in the snow a woman is making her way, with slow progress, past a row of pollard willows. The road, as indicated by the trees, curves to the right as it advances, and is lost to view. A few tall thin poplars rise in the centre of the picture, and at the right a wooden barrier appears. The sky is heavily overcast and ominous.

Signed.

Height, 9½ inches; width, 13½ inches.

No. 9

THÉOPHILE DE BOCK

LANDSCAPE AT TWILIGHT

On the right of a pool of water in the foreground some silver birch trees rise, bending over the pond and outlined against a background of green woodland. The figure of a woman is seen walking through the meadow, which is starred with flowers. To the left a single tree stands forth. It is the evening hour, and the sky is filled with primrose light.

Signed.

Height, 13½ *inches; width,* 19¼ *inches.*

No. 10

AUGUST LANÇON

LIONESS AND CUBS

In a sequestered place, far from the haunts of men, a tawny lioness lies with her young beside her. Two are being fed, and a third, on the other side, looks over her great paw at the spectator. In the distance at the left her mate, the king, looks on, keeping watch against any invader. Nothing, however, disturbs their serenity.

Signed. Dated 1880.

Height, 10 *inches; width,* 14 *inches.*

No. 11

AUGUST LANÇON

A TIGER RESTING

At peace with all the world, now that he has been well fed, the tiger lies stretched full length on the ground. Every brush stroke, both here and in the companion picture, shows complete knowledge of these animals, their anatomical structure, their nature and their external aspect. Their portrayal is a field in which few excel.

Signed.

Height, 10 *inches; width,* 13⅜ *inches.*

Edwin Landseer 1853

No. 12

P. VAN DE VELDEN

SHIP AT ANCHOR—MOONLIGHT

With sails fluttering, the noble ship has come to anchor for the night. She lies in the silvery pathway which the rising moon has laid down across the water. She has her yawl in tow, and in the distance at the right other boats lie at rest, their sails down. The sky is filled with clouds, which are touched with silver by the moon, against which the black hull and sails make a striking and dramatic contrast.

Signed.

Height, 41 *inches; width,* 31 *inches.*

Purchased from Wunderlich & Co., *New York.*

No. 13

JULES LESSORE

THE LOWER END OF MANHATTAN ISLAND

Above the thickly set buildings, fringed about with shipping, rises the spire of Trinity Church and the mass of the Federal Post Office. In the foreground are a varied assortment of water craft, while beyond stretches the beautiful bay like a sheet of silver.

Height, 19½ inches; width, 38 inches.

No. 14

JULES LESSORE

VIEW OF NEW YORK (1875)

Conspicuously seen is the western tower of Brooklyn Bridge, but without cables; more of the city and less of the bay is seen. No sky-scrapers have yet come to astound the visitor, hence these pictures have an historic interest and value.

Height, 27½ inches; width, 43 inches.

No. 15

JOHANNES BOSBOOM

1817—1891

AT COMMUNION

In one of the side chapels of a Flemish church, whose pointed arches rise high aloft, a number of persons are gathered about the chancel rail, hung with white service cloths, to partake of the communion. The priest, in his robes, attended by a boy in surplice, is giving the bread and wine to a peasant woman in a long cloak. Beside her kneels a man, and, farther on, two women in black, above whose heads, on an elaborate bracket, stands a figure against a cross. At the left, spiral columns rise on either side of the altar, between which stands a dark crucifix above the white altar. In the foreground is the iron stand for the votive candles.

Height, 15¾ *inches; width,* 10¼ *inches.*

No. 16

JOHANNES BOSBOOM

1817—1891

INTERIOR OF A GOTHIC CHURCH

The point of view is in the transept looking directly down the side aisle, which is flooded with light from the tall windows terminating the vista. Across the aisle runs an open screen, and from the vaulted roof above hangs a branched chandelier. Beyond the row of pillars we catch a glimpse of the misty nave. In the foreground a woman and a child are seen approaching the spectator.

Signed.

Height, 11¼ inches; width, 9 inches.

No. 17

JOHN LA FARGE

1835—

THE SWIMMER

Through the blue water the figure of a man is seen swimming sidewise, his right arm extended, his muscular back toward us. The water is of deepest blue, save where it turns to foam on the crest of a wave that is about to break beyond the swimmer.

Signed.

Height, 13 *inches; width,* 11 *inches.*

From the collection of Charles de Kay, Esq.

No. 18

HILAIRE GERMAIN EDGAR DEGAS

1834—

LOGE DES DANSEUSES

In a stage dressing room one of the girls of the ballet is seen arranging her hair before a mirror. Her arms and shoulders are bare, but she wears a bodice of blue, across which a strong light falls. Through a doorway is seen a second figure in a state of half undress.

Signed.

Height, 6½ inches; width, 9 inches.

No. 19

ANTON MAUVE

1838—1888

RETURNING FROM PASTURE

Along a meadow path at the edge of a wood three Holstein cows are being driven home at evening, by a girl wearing a blue dress and sabots. The woodland background of that tender gray and green, familiar to the lovers of modern Dutch pictures, forms an admirable harmony with the figure and the cattle, and expresses the artist's mood. It is an exquisite example of this painter's work.

Signed.

Height, 16 *inches; width,* 24 *inches.*

Purchased from Laurie & Co., *London.*

OIL PAINTINGS

OIL PAINTINGS

No. 20

WILLIAM GEDNEY BUNCE

1840—

BESSIE WATT'S MEADOW

A BROAD, grassy meadow, speckled with light and shade, reaches out from the foreground to a low ridge of earth, its outline broken by bushes and a clump of trees toward the left. The sky is filled with the splendor of the dying day, making a picture of suggestive beauty. With a profound love for nature, this artist possesses the technical equipment to realize his visions easily.

Panel: Height, 13⅜ inches; width, 17⅝ inches.

Purchased from the Artist.

No. 21

CAMILLE HIPPOLYTE DELPY

ON THE RIVER OISE

From an inlet in the foreground strewn with rocks, from among which tall grass and rushes grow, the bank slopes upward to the left toward a great hill that rises beyond. An irregular row of slender trees crosses the middle distance, rising against the sky and intercepting the distant view. A gray sky arches above. Following in the footsteps of Daubigny, Delpy shows the penetrating observation and deep consciousness which are distinguishing characteristics of modern art, and at the same time infuses his work with much charm and mystery. There is freshness and ease to his execution, which knows no difficulties.

Canvas: Height, 9½ inches; width, 14¾ inches.

No. 22

FRANÇOIS NICOLAS CHIFFLARD

NYMPHS BATHING

In a retired spot, at the edge of a wood, a group of eight nymphs are gathered. Some sport about in the water of a pool with a swan, others dry themselves in the air. Most of them are nude, and one, standing in the centre, is robing herself. A wooded knoll rises at the back, and on the left the stems of three slender trees rise against the sky.

Signed.

Canvas: Height, 5 inches; width, 9 inches.

Purchased from the Artist.

No. 23

FRANÇOIS NICOLAS CHIFFLARD

BACCHANALIAN REVELS

The youthful Bacchus, drinking from a flask, is seated on a tiger, attended by nymphs, fauns and children, all nude. They move in procession across a meadow, led by a fair young nymph, holding aloft a wine cup. At the left a companion reclines, overcome, but waves to the procession as it passes on. It is all a joyous rout in worship of the young god of pleasure.

Signed.

Canvas: Height, 5 inches; width, 9 inches.

Purchased from the Artist.

No. 24

WILHELM VON GEGERFELDT

1844—

A GERMAN VILLAGE IN WINTER

The coming of evening finds the little North German village half buried beneath the soft snow, which lies in heavy masses everywhere on ground, roofs and lumber piles. The sky is sullen with clouds, but a faint rising moon breaks through with the light of promise. In the windows lights begin to appear. Two figures, homeward bound, come plodding down the broken path between the picturesque houses, while on the left a woman is seen, who does not venture far from her own door. Everywhere the grip of a Northern winter is seen, expressed with brushwork of authority.

Signed. Dated '73.

Canvas: Height, 19½ inches; width, 17 inches.

No. 25

WILLIAM M. CHASE

1849—

A YOUNG EGYPTIAN

From a mass of very black hair, that falls to her shoulders, emerges the face of a young Egyptian girl, with the pronounced features of her race. The figure, which is seen to just below the shoulders, is clothed in a vivid red dress and appears against a background of another shade of red, forming a brilliant color-scheme. Mr. Chase's skilful brushwork in differentiating the varied textures of flesh, hair and drapery, as well as the vitality of the type, at once strikes the spectator.

Signed.

Canvas: Height, 17 inches; width, 14 inches.

Purchased from the Artist.

No. 26

FRANÇOIS BONVIN

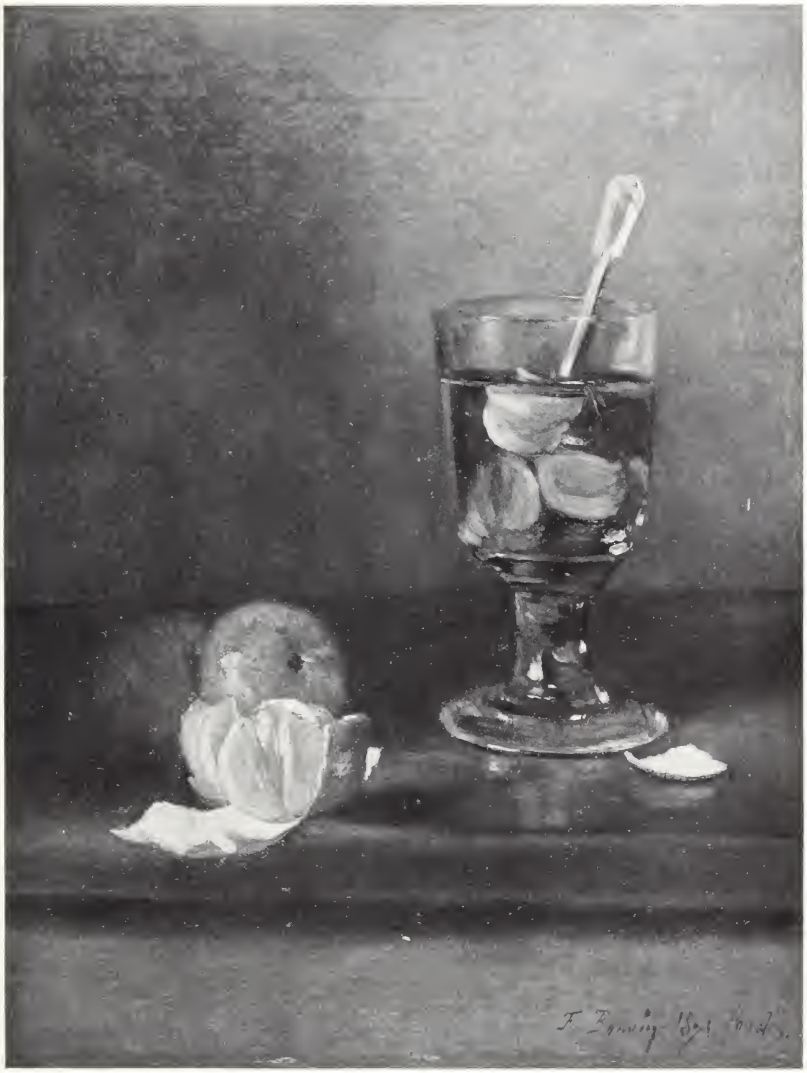
1817—1889

STILL LIFE

In a glass goblet, half filled with liquid, are seen some pieces of fruit, above which rises the handle of a silver spoon. Three oranges, one of them opened, also bits of orange peel, lie on the table at the foot of the glass. These varied objects, against a deep-toned background, combine to form a rich and unusual color harmony. Here may be seen Bonvin's delight in still life and his gift of color, by means of which he was able to enshroud the simplest material things with imagination and beauty.

Signed. Dated 1871.

Panel: Height, 16 *inches; width,* 12¼ *inches.*



No. 27

PROSPER MARILHAT

1811—1847

ON THE NILE

From the right the abrupt high bank of the river reaches frowningly to the middle of the picture, the point of the cliff crowned with a group of storm-twisted olive trees and a single palm. Beyond juts a second point of broken cliffs, also crowned with palms. Above rise the familiar forms of the great Pyramids. Below, at the water's edge, a number of figures are seen, and one or two small, shallow boats, while farther away are two of the familiar Nile boats, with their long, sweeping sails. Over all is a brilliant Oriental sky, dramatically streaked with orange and red. One of the first of the French school of Orientalists, Marilhat, while attracted by the light and color of the East, kept closer to reality than his fellows. and his pictures, though exact as to scene, are charged with the poetry of the Levant.

Signed.

Canvas: Height, 13¼ *inches; width,* 25 *inches.*

No. 28

GUSTAVE COURBET

1819—1877

THE POACHER

Leaning against the trunk of a great beech tree, the poacher patiently awaits the time when his game will come forth. He wears a dark gray hunting suit and Alpine hat, and bears a gun under his right arm and a game bag hung from his shoulder. The time is the early morning, and gray mists hang over the landscape beyond, where some slender poplars are dimly seen. Back in the seventies Courbet was regarded as an arch-disintegrator of all established rules in painting. His was a new speech which only the initiated could understand. In time he became better understood, and now we rank him among the great painters. A lover of nature, his method of expression was intense, personal and nerve-charged.

Signed.

Canvas: Height, 14¼ *inches; width,* 10¾ *inches.*

G. Courbet

No. 29

GUSTAVE COURBET

1819—1877

COAST SCENE

A LONG reach of rock-strewn beach stretches before us, in which the receding tide has left pools of water, and in the foreground three small boats stranded. High cliff's rise on the right and diminish in a long aerial perspective. The figures of several women are seen on the sands, gathering the mussels and sea-weed left by the tide, while beyond, edged with white surf, lies the ocean, on which several sails are seen scudding along under a blue sky thickly strewn with clouds. It is a work of the finest quality of this artist.

Signed.

Canvas: Height, 13 *inches; width,* 20 *inches.*

No. 30

CHARLES FRANÇOIS DAUBIGNY

1817—1878

LANDSCAPE

From a field in its summer dress of lush green, which slopes down to a broad stream bordered by reeds and water plants, rises a spreading tree. Across the middle distance stretches a mass of tangled shrubbery, rising to a low hill at the right, crowned with trees. The gray sky, like the landscape, is broadly painted, as if the artist was bent on recording his impression at a single sitting to preserve its freshness.

Signed.

Canvas: Height, 9¾ inches; width, 16 inches.

No. 31

CHARLES FRANÇOIS DAUBIGNY

1817—1878

LANDSCAPE

From the central foreground a country roadway runs straightaway, being lost beyond a slight elevation in the distance. At the left rises a group of noble trees in full summer foliage. On either side stretch green meadows tufted with shrubbery, the right rising to a small hill. A fresh summer sky, against which a couple of birds are seen, completes this ready transcript from nature.

Signed.

Canvas: Height, 10¼ inches; width, 17½ inches.

No. 32

ANTON MÜLLER

THE OLD CLOCK MENDER

Seated before his work-bench in a window alcove, an old clock-tinker, smoking a long-necked pipe, examines through his spectacles the mechanism of an ancient clock. On the bench are his tools and a couple of bottles, while overhead hangs a bird-cage, its occupant apparently enjoying the sunshine. Nearer, on the left, hangs a mirror, beneath which stands a high-back chair, upon which the clock-mender has thrown his shawl. Seated on the floor, his terrier dog regards the examination with deepest interest. An old trunk rests in the corner, and on the wall hangs a palette, with some other implements. The figure of the man shows fine characterization, with precise drawing and delicate modelling of head and hands, and the homely interior is rendered with honesty and sincerity.

Signed.

Panel: Height, 19¾ inches; width, 15¾ inches.

No. 33

WERNER SCHUCH

1843—

THE RETREAT

Across a field of brush and tangled grass comes, in full cry, directly toward the spectator, a band of Cossacks in retreat, led by one who, with upraised hand, lashes his white horse to greater speed. Alongside rides another, on a black horse, holding a long spear, and at the left another rider, who finds difficulty in keeping in his seat. Others follow at short intervals, all at breakneck pace. On a distant hill at the left are seen scattered horsemen in pursuit. This dramatic canvas conveys a wonderful sense of movement, caught from an observed momentary action, and fixed with certainty of technical knowledge.

Signed.

Canvas: Height, 19½ inches; width, 27¾ inches.

No. 34

ANTONIO CASANOVA Y ESTORACH

1847—

STOLEN SWEETS

In a richly furnished library an old collector, wearing a faint green colored coat and knee breeches, a white wig and stockings with pumps, stands on a ladder so absorbed in putting his books in place on a top shelf that he is unmindful of the little passage of sentiment taking place at his back. A young soldier, in the gay uniform of dragoons, helping the collector's daughter to fetch the books, seizes a favorable opportunity to take a kiss, to which the maid, having both arms filled with huge tomes, seems not averse, since she turns her face toward him, while keeping her eyes in the direction of her father. In their inattention a book falls to the floor, in imminent danger of crushing an inquisitive toy dog. The interior, the handsomely mounted globe and all the details of the costumes, proclaim not only the rank of the people portrayed, but also the ability of this follower of Fortuny.

Signed. Dated 1883.

Canvas: Height, 19½ *inches; width,* 16 *inches.*

Pannova y Larsen
Paris 1833

No. 35

GEORGES MICHEL

1763—1848

LANDSCAPE AND SHEEP—A PASSING STORM

The picture furnishes a view of a wide, rolling plain, seen from a slight eminence. The storm is passing, and through a slight break in the dark cloud-masses the light falls on a grassy knoll in the foreground, where a shepherd, with his family, has coaxed together his silly sheep, frightened by the storm. Along the horizon streaks of light are seen, but the intervale lies dark under the deep shadows of the storm clouds. It was Michel who first saw beauty in the familiar commonplace landscape, and pointed the way for others. The change to our modern landscape art did not arrive all at once, but was wrought out by slow process and much neglect suffered by painters.

Canvas: Height, 23 inches; width, 28½ inches.

No. 36

LOUIS METTLING

1847—

THE EVENING MEAL

In a large interior, which serves the family as kitchen, dining, and general living room, a peasant, his wife and small boy are seen. The man, wearing his hat, sits at table facing the spectator, eating from a bowl. He stops, looks toward his wife, who stands sadly holding a jug in her right hand and leaning with the other on the table. The boy, holding something to eat in his hand, presses against his mother's knee to escape the family dog, who looks up appealingly for his supper. A multitude of objects is seen on every hand, furnishing the artist with opportunities for delightful passages of still-life painting.

Signed. Dated '77.

Canvas: Height, 25¼ inches; width, 31 inches.

Purchased from the Artist.

No. 37

JEAN BAPTISTE ROBIE

1821—

FLOWERS AND STILL LIFE

A mass of roses, phlox and other flowers rise from a decorated urn-shaped vase on a table spread with a handsome cover. Around the base of the vase stand a fruit dish filled with raspberries, an ivory tankard mounted in silver, on the top of the cover of which stands an ostrich, and a shell with a metal cover mounted on a standard. Strewn over the table-cover lie some roses and berries. Robie's flower-pieces have won high rank because of their clever workmanship. They show vivacity and elegance, with precision of knowledge and a high order of intelligence. The present work is technically admirable, and one of his best.

Signed.

Panel: Height, 34¼ inches; width, 25 inches.

J. Robie

No. 38

ÉDOUARD RICHTER

THE NEW GOWN

In a handsome room, with rich silk hangings and panelled walls, a beautiful woman, with head thrown back and chest forward, moves across a polished floor, wearing an elaborate gown of pink silk brocade, with Watteau train and puffed sleeves. With her right hand, half concealed by a fall of lace, she lifts the skirt in front to show a white lace-trimmed petticoat, beneath which her slippered feet peep forth. Her dark hair is dressed high from the neck, about which she wears a band of black velvet.

Signed. Dated 1873.

Canvas: Height, 25½ *inches; width,* 22 *inches.*

No. 39

THÉOPHILE DE BOCK

THE EDGE OF THE FOREST

Beneath a clump of trees, torn and twisted by many storms, a small, scattered flock of sheep are grazing along an unfrequented grassy road, which stretches down to the foreground. A young girl, sitting at the foot of a tree, watches her flock and knits. The foliage, touched here and there with brown, the soft-falling leaves and the cool stillness of the day tell us the summer is on the wane. This adds a fine suggestive note, and reveals to us that the artist has enjoyed those delicate confidences of nature which come only by slow steps as we grasp the meanings of life and things. It is a scene that would have delighted Corot, just as it does all who love nature in her tender moods, for it is not merely a descriptive canvas, but a synthetic rendering of the emotions awakened in the artist's mind.

Signed.

Canvas: Height, 38 inches; width, 55½ inches.

No. 40

PINCKNEY MARCIUS SIMONS

THE CHARIOT OF THE SUN

We see a limitless landscape, embracing farms and forests, towns and villages, past which flows a silvery river spanned by bridges. At the right a white castle, with its dependencies, sits perched on the almost inaccessible height above the stream. Through the sky comes the Chariot of the Sun, in which Apollo drives his widely separated and rearing steeds. As he advances, the golden glory of the morn radiates over all the landscape, touching castle and stream with light, and dispelling the mists that hang over the world.

Signed.

Canvas: Height, 34½ inches; width, 43½ inches.

Purchased from M. Knoedler & Co.

No. 41

ETIENNE PROSPER BERNE-BELLECOUR

1838—

THE PRISONER

To a French country villa, which has been converted temporarily into army headquarters, a guard of three soldiers, in the uniform of the infantry, have brought a German soldier, apparently a despatch bearer, taken within their lines. The officers are summoned and stand on the entrance porch, while, half seen in the doorway, the sergeant in charge of the guard relates to his superiors the circumstances of the capture. The sentinel on the farther steps forgets his duties in listening to the story. At the back of the grassy lawn appear the stacked guns of the men, while through the windows of a ruined wall is seen the shrubbery of what we may suppose was a lovely garden, now ravaged by war. The incident is told with dramatic intensity and convincing truth, and must be regarded as a page from the story of an historic period.

Signed. Dated 1882.

Canvas: Height, 39½ inches; width, 26½ inches.

No. 42

ADOLPHE MONTICELLI

1824—1886

LA FONTAINE

On a garden lawn, streaked with shadows from noble trees, a woman, handsomely dressed, stands with two children beside a garden seat. Before her bows another woman, while a second, to the left, offers a flower, which she holds up. Two other figures are seen advancing from the right. In the middle distance, seen against a background of trees, a fountain throws up sprays of water, which flash in the sunshine.

Panel: Height, 11 *inches; width,* 8½ *inches.*

Collection of Daniel Cottier, Esq., *who purchased it from the Artist.*

No. 43

ADOLPHE MONTICELLI

1824—1886

A GARDEN PARTY

Against a deeply shaded background of greenery move richly dressed figures forming into several groups. In the foreground a woman, with her back toward the spectator, is engaged apparently in converse with a seated figure. On the left is seen the figure of a man in black, with a woman moving toward the deep boscage seen in the distance, leaving a young woman standing alone. Extreme richness of color marks this work of the great *fantaisiste* who, upon his passing, left no successor.

Signed.

Canvas: Height, 15 inches; width, 21 inches.

Collection of Daniel Cottier, Esq., *who purchased it from the Artist.*

No. 44

ADOLPHE MONTICELLI

1824—1886

MATINÉE DE PRINTEMPS

In a corner of a park, shaded by great trees, which permit patches of blue sky to be seen only at the left, a number of figures are gathered. Two women stand at the right, facing a man who reclines full length on the grass, beyond whom a woman is seen seated. Two young girls are sitting on the rock above her head under the branches of the tree. Two dogs appear on the right. The picture is one of idyllic charm and great beauty of color.

Signed.

Canvas: Height, 14½ *inches; width,* 10¾ *inches.*

Collection of Daniel Cottier, Esq., *who purchased it from the Artist.*

No. 45

SIR HENRY RAEBURN

1756—1823

PORTRAIT OF A LADY

A YOUNG matron, seen to the waist, is shown turned three-quarters view to the left, with eyes gazing directly at the spectator. She wears a white kerchief reaching to the shoulders, with a ruffle about the neck and front, and ending in a bow on her bosom. Above a powdered wig, which half covers her ears, rests a high lace cap, falling lower at the back, edged with a ruff and trimmed with white ribbons. From the ear visible hangs a diamond-shaped pendant, studded with pearls. The figure appears against a dark, indefinite background.

Canvas: Height, 26 inches; width, 22 inches.

No. 46

JEAN BAPTISTE CAMILLE COROT

1796—1875

GIRL PICKING WILD FLOWERS

In a flower-strewn meadow, hemmed in by low hills, a girl is seen at the right picking some white flowers. Her head is uncovered, and she wears a white waist and a dark skirt. Beyond her rises the highest of the range of hills, tufted with shrubbery and arched by a gray sky.

Signed.

Canvas: Height, 9 inches; width, 13½ inches.

COROT

No. 47

THÉODORE ROUSSEAU

1812—1867

EDGE OF THE FOREST

From the margin of a pond which fills the foreground, whose surface reflects the deep green of the woodland, rises a group of trees whose thin trunks are intricately tangled. To the right several distinct trunks are seen alone, while the green wall of the densely wooded background intercepts further view. A luminous blue sky arches above. It is the work of a passionate lover of nature who constantly sought to present things in a large way.

Canvas: Height, 9½ inches; width, 7⅞ inches.

No. 48

JULES DUPRÉ

1812—1889

CHAUMIÈRES PRÈS CAYEUX

Beneath a dark, stormy sky, against which the wind sways the branches of the trees, is seen a group of thatched-roof farm-houses of the familiar French type. The rain has left a shallow pool of water by the roadside in the foreground, beyond which a man hurries toward one of the cabins. The only remaining sign of life is found in some fowl seen down the road, gathering their evening meal. Both in color and composition the picture is one of strong dramatic effect, to secure which the painter was willing to sacrifice those unimportant details of execution in which the virtuoso finds delight.

Signed.

Canvas: Height, 21¾ *inches; width,* 18½ *inches.*

Purchased from Messrs. Durand-Ruel.

Illustrated in La Galerie Durand-Ruel, *No.* 109.

No. 49

SCHOOL OF REMBRANDT

PORTRAIT OF A YOUNG MAN

Beneath a broad hat whose brim is fastened up with a jewel, the face of a slightly bearded young man looks forth, his gaze directed toward the left. He sits sidewise on his chair, resting his right arm on its back, thus showing his right hand. The dark coat which he wears, and also the shirt beneath, are open at the neck. Diagonally across his chest falls a heavy chain from the right shoulder. His long hair falls over his collar. His features and hand, as well as his dress, proclaim him a man of rank. It is a work of masterly quality, and has been attributed to Rembrandt himself.

Canvas: Height, 25½ inches; width, 21 inches.

REMBRANDT

PORTRAIT OF A MAN

No. 50

THE MOCKING OF CHRIST

BY

GUSTAVE DORÉ

No. 50

GUSTAVE DORÉ

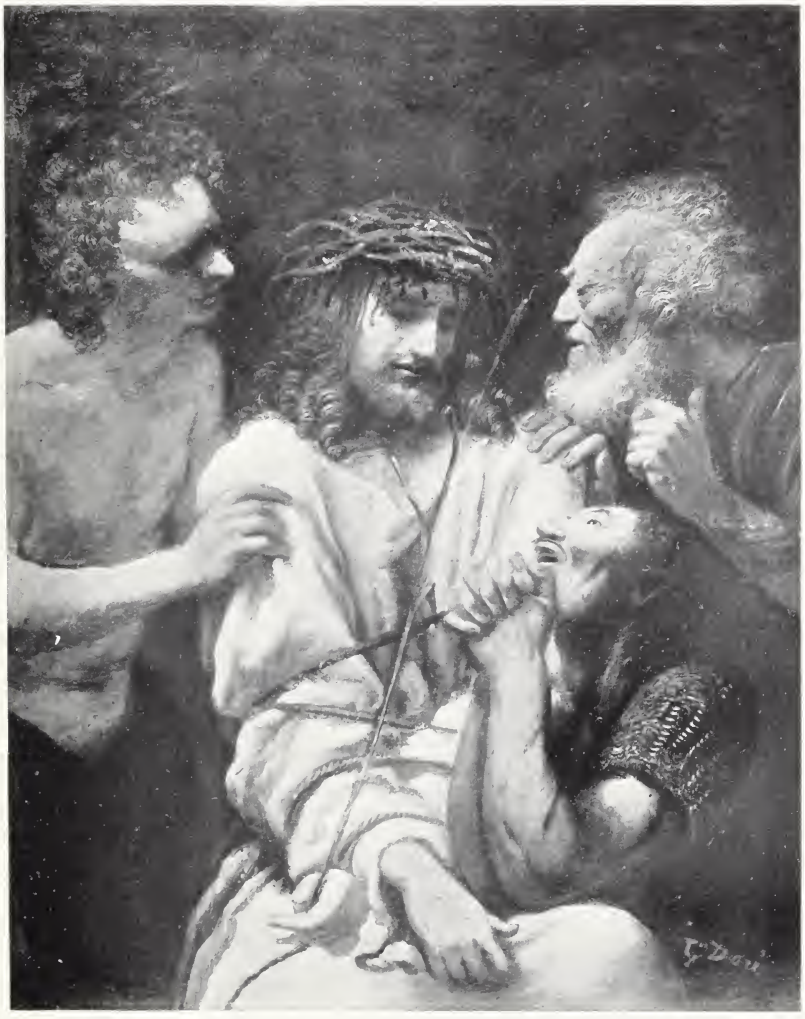
1832—1883

THE MOCKING OF CHRIST

Clothed in white, with arms bound and head crowned with thorns which send the blood trickling across His forehead, the meek and suffering Christ calmly submits to the mocking taunts and derision of His persecutors, who press about Him. One aged man leans on His shoulder, one with bare arms resting on His knee, with clasped hands, looks mockingly up at Him, and a third reviler, stripped to the waist, has placed a reed in one of His hands, as a mimic symbol of His sovereignty. While not a great technician in the modern sense, Doré was a man of strong personal temperament, and gave an individual touch to whatever he undertook, and every canvas that he left may be regarded as an imaginative and intellectual effort of his peculiar human intelligence.

Signed.

Canvas: Height, 48½ inches; width, 38 inches.


G. Doré

No. 51

GÉRARD ALEXANDRE MOLLINGER

1833—1867

THE FLAX DRESSERS

In the broad space between two large farm-buildings, with steep roofs of thatch, three women are engaged in dressing flax, while a fourth gathers it up as it falls to the ground. A man with a wheelbarrow is seen taking a load through the open door of the barn at the left. Chickens are feeding about the space, which is strewn with an old broom and various litter. Beyond the barns rises the back of the farm-house, the long slope of its roof reaching almost to the ground, and farther still a tree forms a striking silhouette against the luminous gray sky.

Canvas: Height, 36 inches; width, 60 inches.

No. 52

SPANISH SCHOOL

THE YOUNG ST. JOHN

SEATED in a rocky retreat above the landscape, the young saint, almost nude, is engaged in reading a parchment which he holds in his left hand as he leans back against the rocks. His right arm, extended at his side, holds his light staff and cross of reeds, about which curls a scroll. His knees are crossed, and about his loins is wrapped a scarf falling below the knees. Vines and leaves spread over the foreground, and in the distance, beneath a cloud-strewn sky, is seen a glimpse of rolling landscape. The face and form have the beauty of youth, and suggest that the painter may have been an associate of Murillo.

Canvas: Height, 56½ inches; width, 40½ inches.

No. 53

ANTOINE FRANÇOIS VAN DER MEULEN

1634—1690

A BATTLE IN FLANDERS

The battle takes place in a sheltered retreat, where the French foot-soldiery has been surprised by a troop of Flemish horsemen and are being cut to pieces in a hand-to-hand conflict. The combat is at its height, and the horses are trampling the fallen foes. Down the space between the rocks other soldiers are advancing to share the same fate. Above the horses the rocky hill is crowned with trees, beyond which a sky of moving clouds adds dramatic interest to the scene.

Canvas: Height, 48½ inches; width, 69½ inches.

No. 54

JEAN BAPTISTE CAMILLE COROT

1796—1875

DANTE AND VIRGIL

Through an opening in the dark wood, Dante and Virgil move toward the right, Virgil, in white, with outstretched arm pointing the way to his companion. Dante, in long gabardine, his head covered with a hood, withdraws timorously from a snarling wolf that approaches too near. Before them a tiger crouches in their path, while beyond, unseen, a lion prepares to spring forth. At the left rise two tall trees with a sapling between, and beyond is the open landscape under a silvery sky, forming one of this master's finest compositions. It was painted in 1830. Later he painted the larger picture now in the Boston Museum.

Signed.

Canvas: Height, 53 inches; width, 33½ inches.

Collection of Daniel Cottier, Esq., *Paris,* 1868.

Illustrated in The Barrizon School (D. Croal Thomson).

Shown at the Exhibition of The Copley Society, 1908.

(*See Frontispiece.*)

SECOND AND LAST EVENING'S SALE

FRIDAY, MARCH 12, 1909

AT MENDELSSOHN HALL

FORTIETH STREET, EAST OF BROADWAY

BEGINNING PROMPTLY AT 8.30 O'CLOCK

No. 55

JOHN H. TWACHTMAN

1853—1902

FREIGHT BOATS ON THE SEINE

At a point where the river widens out, forming a small bay, two freight barges are moored, taking on their loads to be transported down the river. Beyond the bay a point of land covered with trees reaches out into the water, against which rises the steam from a small tug near the shore, also three tall poplars. The river reflects the gray sky, making altogether one of this artist's most pleasing pictures.

Signed.

Canvas: Height, 14½ *inches; width,* 22 *inches.*

J. H. Twachtman

No. 56

WILLIAM GEDNEY BUNCE

1840—

EARLY MORNING—VENICE

The glowing light of sunrise sheds its glory over a group of fishing boats with colored sails moored along the waters in front of the Public Gardens in Venice, doubling their reflections in the sea. The light touches the scene with a poetic aerial mystery that awakens a mood in the observer. Mr. Bunce can never be regarded as a neutral painter, for such a painter lacks the poetic temperament and carries no message.

Panel: Height, 12⅜ inches; width, 16¼ inches.

Purchased from the Artist.

No. 57

FERDINAND ROYBET

1840—

A DWARF OF CHARLES V.

With his left arm across the neck of a huge dog, the dwarf, dressed in black velvet suit and cloak trimmed with gold, and wearing a gold chain with ornament about his neck, and a chain about his waist sustaining his sword, turns his face in profile toward the left. In his right hand he holds a wand, which rests on the dog. The splendid mastiff, with white breast and paws, gazes directly at the spectator.

Signed.

Canvas: Height, 9 inches; width, 6½ inches.

From the collection of Samuel Coleman, Esq., *New York.*

E. Ruybet

No. 58

WILLIAM GEDNEY BUNCE

1840—

VENETIAN FISHING BOATS

A GROUP of fishing boats, with orange and red sails glowing under the evening sun, are reflected on the shimmering surface of the placid Venetian lagoon. At the left the dome and campanile of San Giorgio appear like a ghostly mirage on the horizon. The sky, flecked with drifting clouds, is filled with golden light, and a small market boat moored to a group of black piles furnishes the note of dark color needed to complete the red and gold harmony.

Panel: Height, 12¼ inches; width, 25 inches.

Purchased from the Artist.

No. 59

ALBERT P. RYDER

1847—

THE SMUGGLERS' COVE

Against a rocky bank overlooking the sea a sailing vessel is drawn up, resting on its side. High rocks rise on the left, hollowed out beneath, where a habitation for the smugglers has been set up. Men are engaged in unloading the cargo from the boat, in which a horse standing on the beach is employed. The sea stretches out to the horizon line unbroken by any visible object.

Canvas: Height, 10 *inches; width,* 28 *inches.*

Purchased from the Artist.

No. 60

PAUL JEAN CLAYS

1819—1900

BOATS ON THE SCHELDT

On the broad clay-tinted waters of the River Scheldt floats a heavy-hulled merchantman, setting sail and flying the Belgian flag. Her flapping topsail and fluttering pennant show the rising wind. On her deck are seen a number of men seemingly anxious over the proximity of a couple of small fishing boats with sails spread that drift dangerously near, as though driven by the wind. Similar craft are seen faintly through the haze down the river, while in the foreground a dory, unmindful of wind or tide, is pushing its way with its own one-man power across the water. The gray skies always associated with the Low Countries bend over the scene, and the technical skill of the great Belgian painter marks the work.

Signed.

Canvas: Height, 23½ inches; width, 19½ inches.

From the collection of Beriah Wall.

No. 61

HENRY BACON

1839—

THE OPTION: ALSACE AFTER THE FRANCO-PRUSSIAN WAR

Down the picturesque street of an Alsatian town move the groups of *émigrés*, exercising the option granted the annexed provinces by their German conquerors after the war of '71. A market wagon, bearing the members of a family and their luggage, stops at the village fountain to refresh the horses. Holding her weary children, the mother looks back with sadness toward the home she is leaving forever. Little life dramas are being enacted on all sides. At the right a youth, who is being urged by a comrade to go, hesitates because it means separation from his sweetheart. Beyond, an aged peasant, too old to take the step, bids farewell to a youth with his pack, and still farther up the street, filled with bustling crowds, another youth, joyous over the prospect of seeing the world beyond, waves farewell to those he is leaving. Through all the excitement a stolid German officer at one side looks on placidly smoking his pipe.

Signed. Dated '73.

Canvas: Height, 39 inches; width, 51 inches.

Exhibited at the Paris Salon, 1873.

From the collection of L. L. Lorillard, Esq., *New York.*

No. 62

WILLLIAM M. CHASE

1849—

THE KIMONO

In a pink embroidered kimono, which, falling apart, reveals a black dress, a young woman sits in a bamboo chair, dreaming over a half-closed book, whose red cover makes a note of color, on her lap. A white sash holds the flowing robe in place about her waist, but the wide sleeves reveal her bare arms. At her side stands a small bamboo easel, holding an open portfolio containing color prints, some of which have been extracted and lie on the floor at her side. A Japanese screen, whose diminutive figures add a touch of piquant interest, serves as a background. While in a very high key of color, the picture as a whole is very quiet, and attests the mastery of the painter over his material.

Signed.

Canvas: Height, 35 inches; width, 45½ inches.

Purchased from the Artist.

No. 63

JAN FYT

1609—1661

DEAD GAME, FISH AND STILL LIFE

THREE pheasants lie on a table on their backs, the one in the foreground having its wings spread out. At the right are a couple of fish, and at the back a mass of oyster shells piled up, all painted with the skill and minuteness which marked the Dutch painters of still life.

Canvas: Height, 30 inches; width, 40 inches.

No. 64

ANTONIO MANCINI

THE FAN

Dressed in white, with a thin white scarf falling over her shoulders and arms, a young dark-haired girl, seen in profile, sits idly gazing toward the left. Her head leans to one side, and her extended right hand holds a fan, which lies open on a cabinet beside her. Nearer to the spectator, on the seat, is the figure of a doll, fully dressed, holding a long peacock feather. From the filmy scarf emerges her left hand, with rings on her fingers. Large beads encircle her neck, and a jewel hangs from her ear.

Signed.

Canvas: Height, 30½ inches; width, 25¼ inches.

Purchased from the Artist.

No. 65

HENDRIK WILLEM MESDAG

1831—

SCHEVENINGEN IN WINTER

On the wide stretches of wind-blown sand, broad-beamed North Sea fishing boats are drawn up to preserve them from the pounding of one of those long-continued winter storms on the Dutch coast. The masts of some are down, while on others the pennants still fly, indicating they will soon be afloat again. Groups of men and women, who depend for their livelihood upon the harvest gathered from the sea, meet here and there to discuss the prospects for the morrow, while a couple of horses stand ready for their task of drawing the boats back across the sands. A lowering gray sky stretches down to the horizon, the whole being painted with that firmness and knowledge which ever mark Mesdag's work.

Signed.

Canvas: Height, 19 *inches; width,* 30¾ *inches.*

No. 66

GEORGES MICHEL

1763—1848

AN OLD FARM

On an eminence rising toward the left stands an old farm-house with thatched roof, sheltered by several spreading trees. Beyond stretches the meadows, across which a man and a woman are seen driving a cow and a calf. Another figure, in the foreground, bears a pack, and is making his way up the hill, followed by his dog. Masses of clouds move across the sky.

Canvas: Height, 18½ *inches; width,* 28¼ *inches.*

No. 67

GEORGES MICHEL

1763—1848

A RIFT IN THE STORM CLOUDS

Through an opening in a woodland a road from the foreground curves toward the left, turning about a knoll on which stand three trees and some low bushes about a fence. In the road is a man, followed by two dogs. On the farther side of the road rise clusters of trees twisted by the storms. Through the centre of a dark, threatening sky the clouds break apart and allow the light to come through. It touches the trees so that they seem to sparkle in the wind, and falls on the roadway, making it seem a pathway of gold. Few of this artist's pictures afford a finer contrast in light and shade.

Canvas: Height, 28½ inches; width, 39½ inches.

No. 68

ALBERT P. RYDER

1847—

THE BRIDGE

From a group of buildings gathered on a slope at the left runs a high bridge of many arches across the valley to a higher hill on the right. Some trees spread their branches in the centre, while others of smaller growth are seen on the slope at the left. Beyond the brow of the hill at the right is seen the top of the dome of some structure lying beyond. A strong light of sunset fills the sky behind the bridge, shining through the arches.

Canvas: Height, 9⅞ inches; width, 26⅞ inches.

Purchased from the Artist.

No. 69

THÉODULE RIBOT

1823—1891

AN ITALIAN PEASANT GIRL

Wearing the peasant dress of Italy and a white kerchief on her head, a dark-eyed maid sits on a rude bench, resting a moment from the work of scouring a copper kettle, on which she is engaged. She gazes directly at the spectator, enlisting his interest. On a table at the back stand a platter and flagon.

Signed.

Canvas: Height, 18 *inches; width,* 15 *inches.*

No. 70

LOUIS METTLING

1847—

LE RÉCURAGE

Seated on a bench, a young woman is seen engaged in scouring a copper vessel. She wears a kerchief about her head, and from beneath her dress one foot protrudes. On the bench beside her lie a mandolin and a pile of books, while on the floor beneath are some brass utensils and a number of articles. Other objects are seen on the top of a barrel at her back, and beyond her, at the right of the picture, is another group of still life.

Signed. Dated '74.

Canvas: Height, 18½ *inches; width,* 16 *inches.*

Collection of Daniel Cottier, Esq., *who purchased it from the Artist.*

No. 71

WILLIAM ETTY

1787—1849

THE EVENING STAR

Standing in her flower-decked car, Venus, the Evening Star, drives her span of doves across the cloud-paved courts of Heaven. A golden head-plate keeps her hair in place, above which floats a star, and her rose-colored drapery floats free from her shoulder, revealing the nude figure, and giving the artist ample opportunity to show his skill in flesh painting. It is a graceful fancy ably carried out, and the spectator is conscious of the painter's strongly marked personality, in which sentiment is a dominating force.

Canvas: Height, 28¼ inches; width, 21¼ inches.

No. 72

WILLIAM ETTY

1787—1849

THE CORSAIR

With one arm about her waist and the other holding her upraised arm, the muscular, swarthy, half-nude corsair bears his victim off to some retreat in the forest, seen in the background. She, nude to the waist, with her hair flowing free, struggles in vain against her captor. Etty was a follower of the Romantic movement in art—that awakening which stirred the progressive artists of the first half of the nineteenth century—the men who sought to break away from the exaggerated conventionality and artificiality of classic painting. Byron gave the movement exuberant development by his Romantic poems of "Childe Harold," "The Giaour," "The Corsair" and "Lara," which became widely popular and supplied many themes for Romantic painters.

Canvas: Height, 27¾ inches; width, 21 inches.

No. 73

ALBERT P. RYDER

1847—

THE CURFEW HOUR

Two peasants' cottages rise on a lonely moor lying in deep shadow. The sun is setting behind a distant hill, and down the road in the foreground a cow wanders homeward. The last rays of the sun touch the cottage fronts, the cow's back, the ragged stone wall and the man who labors in the field. Over all brood deep, mysterious shadows, sounding the depths of nature in a minor key.

Signed.

Canvas: Height, 7¾ inches; width, 10 inches.

Purchased from the Artist.

No. 74

IVAN POKITONOW

THE OUTSKIRTS OF A FRENCH VILLAGE

Across a stretch of broken country we see a village and, beyond, the roof and spire of its church. A few thin trees mark the boundary of the road, reaching down to the left, in which the recent rain has left a shallow pool. Down the road a man is seen moving toward the village. At the right a small stream circles through the landscape. This Parisian-Polish painter has been termed the Meissonier of landscape art, for he brings to his minute transcripts of nature the same breadth of vision and capacity for detail that Meissonier put into his figure subjects.

Signed.

Panel: Height, 5 inches; width, 10½ inches.

No. 75

ALBERT P. RYDER

1847—

SHORE SCENE

In the shelter of a long, low hill, that extends from the right, rests a fisherman's cabin. On the left a boat has cast anchor, and across the wet sands a woman and a man, with baskets on their backs, accompanied by a dog, are making their way toward the house. The sky is filled with evening light, and a peaceful calm rests on the sea.

Canvas: Height, 10 *inches; width,* 28 *inches.*

Purchased from the Artist.

No. 76

ALBERT P. RYDER

1847—

MOONRISE

Some sheep lie peacefully in the foreground, their backs touched by the light which fills the sky at moonrise. At the right are houses, beyond which rises a tree, and on the left a second tree spreads its branches against the golden sky, from which the great orb of the moon is just rising above the horizon, leaving her glory on every object.

Signed.

Canvas: Height, 8½ *inches; width,* 10½ *inches.*

Purchased from the Artist by Cottier & Co.

Sold in the R. T. Hamilton Bruce Sale, *London,* 1903, *and purchased by* Cottier & Co.

No. 77

JAMES McNEILL WHISTLER

1834—1903

A STUDY IN BLACK

Against a misty black background is seen the full-length figure of a young woman standing with hands clasped before her. She is clothed in a black dress, which rises high on her neck, finished with a narrow white collar. Her hair, parted at the side, is held in place at the back by a comb, which is seen above her head. What Whistler strove for was not to make his figures "stand out from the frame," but, on the contrary, to keep them within the frame, and at a depth equal to the distance at which the painter sees his model. "The frame," he said, "is the window through which the painter looks at his model, and nothing could be more offensively inartistic than this brutal attempt to thrust the model on the hitherside of this window."

Canvas: Height, 16 *inches; width,* 12½ *inches.*

No. 78

GIOVANNI BATTISTA TIEPOLO

1696—1770

ST. ROCHE

SEATED on an upper balcony, the figure of a man is seen turned to the left. Weary with his pilgrimage, he leans his head against the light wall. In pilgrim dress, his knees bare, his scarf loosely wrapped about him, and his hat hanging on his back, he holds some fruit in his right hand, from which he has eaten, while his left clasps a scarf and maintains his staff in upright position against his side. His face is bearded and his long locks are dishevelled. Through an opening at the back is seen a mountain landscape.

Canvas: Height, 17¾ inches; width, 13¼ inches.

No. 79

FERDINAND ROYBET

1840—

RETURN FROM THE CHASE

In a sheltered place two horsemen meet and engage in conversation. One, in the foreground, booted and spurred, rides a horse of dappled gray. His back is toward the spectator, his head is uncovered, and across his handsome dress he wears a sash. His companion, whose face is toward us, wears a hat with long feather and rich dress, and rides a dark horse. A young boy in satin dress appears with head uncovered between two hounds, which he holds in leash. Beyond stretches a landscape under a gray clouded sky.

Signed.

Canvas: Height, 36½ inches; width, 27 inches.

From the collection of Mrs. Mary J. Morgan, *New York*, 1886.

No. 80

ADOLPHE MONTICELLI

1824—1886

THE ABDUCTION

To a wild mountain gorge, whose cliff's rise high on either side, a knight in mediæval costume has brought a young woman. A brook dances down the rocky wall at the right. Beyond the cliff's we catch a glimpse of the sky, against which, high up on the left, rises a tree. While all of Monticelli's productions are of the studio, rather than of life, he gave us wonderful, fantastic dreams of color. While his manipulation is often surprising, his brush expressed his own personal vision.

Panel: Height, 15½ *inches; width,* 10 *inches.*

From the collection of Daniel Cottier, Esq., *who purchased it from the Artist.*

No. 81

ADOLPHE MONTICELLI

1824—1886

LANDSCAPE, WITH FIGURES

On the slope of a wooded knoll in the shade of the trees, gayly dressed young women in groups of twos and threes are seen sitting or indolently reclining, chatting and dreaming away the summer afternoon. The whole scene is one of idyllic charm, while its intricate variegated pattern is an exquisite dream of color.

Signed.

Panel: Height, 14½ inches; width, 10½ inches.

From the collection of Daniel Cottier, Esq., *who acquired it from the Artist.*

No. 82

ADOLPHE MONTICELLI

1824—1886

LA CLAIRIÈRE

In a quiet glade in the shadow of shrubbery eight young women are gathered, engaged in conversation. Two stand arm in arm, the others sit, and all are richly dressed. Beyond the shrubbery a fair summer sky completes the harmony of the picture.

Signed.

Canvas: Height, 14½ *inches; width,* 10¾ *inches.*

From the collection of Daniel Cottier, Esq., *who purchased it from the Artist.*

No. 83

ADOLPHE MONTICELLI

1824—1886

ENTRÉE DE VILLAGE

Between tall trees which rise on either side, the road in the foreground leads to the village houses seen rising beyond. Nearer on the right is a house and garden wall, its blank space broken by a dark doorway. At the foot of a tree on the left is a goat. The branches of the trees above sparkle with light from a sunset sky.

Signed.

Canvas: Height, 23¾ inches; width, 15¾ inches.

From the collection of Daniel Cottier, Esq., *who purchased it from the Artist.*

No. 84

MATHIAS MARIS–MONTICELLI

IN THE WOOD

A LADY on a white horse, attended by a knight, also mounted, coming along a woodland road, meets two richly dressed women walking, accompanied by two dogs. The dark woodland background is pierced here and there by the light from afar. This and the following picture are the joint works of the two artists. Presumably the composition is by Monticelli, taken in hand later by Mathias Maris, who carried it to completion in the spirit of painting which has made his pictures famous.

Signed.

Canvas: Height, 14 *inches; width,* 21 *inches.*

Purchased from MATHIAS MARIS.

No. 85

MATHIAS MARIS—MONTICELLI

IN THE GARDEN

In the shadow of deep summer foliage three richly dressed women, standing near a column and before a garden seat, are engaged in animated conversation. Two setter dogs at their feet seem interested spectators. Like the preceding number, this is the production of the two artists jointly.

Signed.

Canvas: Height, 14 *inches; width,* 21 *inches.*

Purchased from Mathias Maris.

No. 86

JEAN FRANCISQUE RAFFAELLI

1845--

UNLOADING THE BOAT

A WHITE horse stands patiently in the foreground, waiting until his load is complete. The chains of his harness, by which he is joined to the mate whose head only is seen, hang slack. Beyond, a huge freighter rests, its masts and tangled rigging etched against the sky. Along a footway of planks a laborer, with load on his shoulders, passes, and beyond, out in the stream, lie other boats.

Signed.

Canvas: Height, 18 *inches; width,* 18 *inches.*

From the collection of WILLIAM M. CHASE.

No. 87

EUGÈNE FROMENTIN

1820—1876

IN ALGIERS—CAMELS

On the edge of the desert a group of four camels, saddled for their long march, await their riders. Two have folded their legs and lie on the ground, while their companions stand. An Arab, dressed in white, with white burnouse falling from his head, stands by.

Signed with initials.

Panel: Height, 11¼ *inches; width,* 15 *inches.*

From the collection of Daniel Cottier, Esq., *Paris,* 1892.

No. 88

ALEXANDRE GABRIEL DECAMPS

1803—1860

A GOATHERD AND HIS DOG

On a rocky eminence overlooking a wide stretch of hilly country sits a goatherd resting. He wears the simple costume of the mountains, with a coat made of skins and pointed hat. His staff rests against his knee, and his water jug hangs at his side. Beside him lies his dog, while several goats are seen grazing about the rocks. The landscape ends with a ridge of distant mountains.

Signed. Dated 1843.

Canvas: Height, 13 *inches; width,* 16 *inches.*

No. 89

ÉDOUARD JEAN BAPTISTE DETAILLE

1848—

FRENCH HUSSARS

Mounted on a prancing gray horse, a young officer of Hussars, in full uniform and fully accoutred, advances in review. With his left hand he keeps his horse in check, while his right holds his drawn sword in position. Beyond appears the regiment going through its manœuvres, in which a small dog takes active part. Detaille is a virtuoso whose figures always show vivacity and action. His artistry here as always is of the most remarkable kind, and he charms by his elegance and by the ease with which he overcomes all technical difficulties.

Signed. Dated 1879.

Canvas: Height, 18¼ *inches; width,* 15¼ *inches.*

From the collection of the late General S. Thomas.

No. 90

GUSTAVE COURBET

1819—1877

THE WAVE

From a far-reaching turbulent sea rolls the compact liquid wall, rising to its full height in the foreground, the volute held in suspense an instant, then curling over its white crest to break in seething foam on the pebbly beach. The artist aimed to give the moving line of this wave and to convey the impression of mass and weight. The tumult of the sea is repeated in the sky with its heavy clouds, thereby creating the thought of unity of movement. Courbet exercised great influence over Whistler. They spent several summers together at Trouville, painting the sea as seen from the shore, and while engaged on the same task, each showed his own personal development.

Signed.

Canvas: Height, 21½ inches; width, 29 inches.

No. 91

THOMAS COUTURE

1815—1879

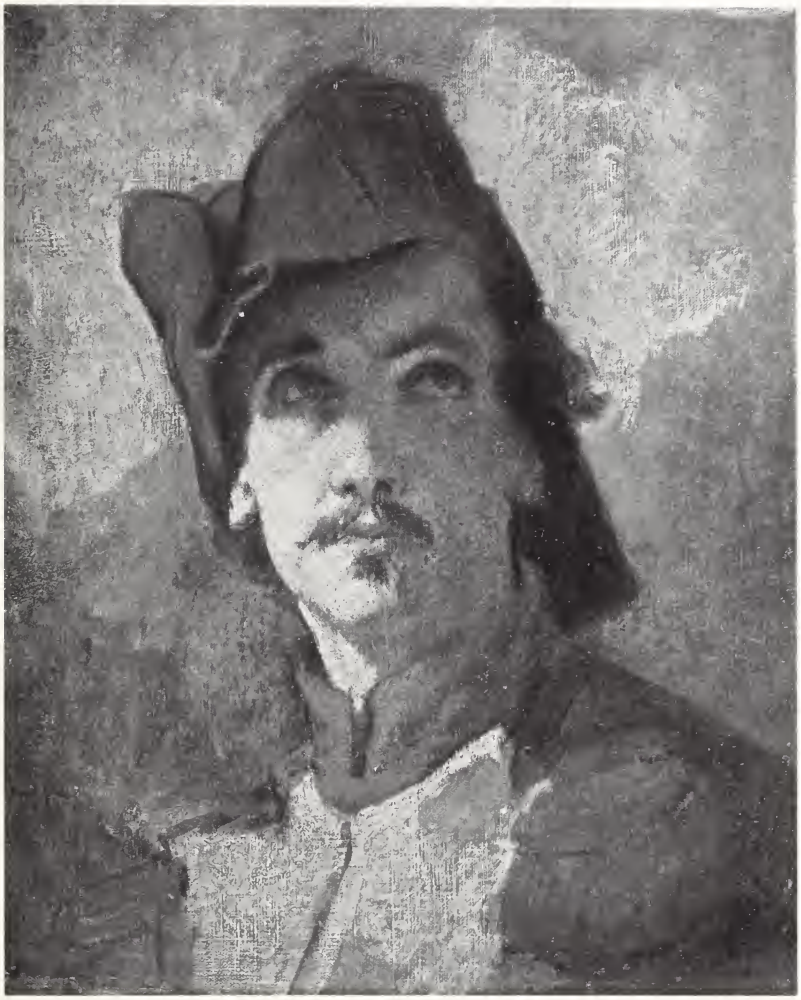
A MEMBER OF THE GUARD

Clothed in the uniform of Chasseurs—a red coat, faced with white, and red epaulettes—this finely modelled head of a handsome young Frenchman makes his appeal to us because of his soldierly bearing. His well-formed features, deeply shaded by his black chapeau, with cock's feathers, show him to be above the peasant class. He wears a youthful mustache and imperial, and his eyes, cast upward, give a romantic interest to the head. There is the firm, even vigorous, application of color and richness of tone which marked Couture's technical processes and won him the admiration of artists everywhere.

Signed, T. C.

Canvas: Height, 20 *inches; width,* 16 *inches.*

From the collection of Daniel Cottier, Esq., *Paris,* 1892.



No. 92

CONSTANT TROYON

1810—1865

CATTLE

In a stable two cows are seen, one busily engaged feeding at the manger, the other lying down contentedly chewing her cud. The floor is strewn with straw. The cattle are fine animals, and the whole work is executed with the free and dexterous brushwork which distinguishes this master.

Canvas: Height, 13 inches; width, 16¼ inches.

No. 93

THÉODORE ROUSSEAU

1812—1867

THE CHURCH IN THE VALLEY

Across the foreground lies a broad meadow, separated from the roadway, which leads down to the valley, by a broad hedge. At the right of the meadow stands a cluster of fine trees, cutting off the view beyond. At the end of the trees rises the pointed bell tower of the church and, nearer to the spectator, a dwelling house. Other houses are lost among the trees at the left. Beyond we see the further upward slope of the valley, the horizon line being fringed with trees.

Signed.

Canvas: Height, 8¾ inches; width, 14 inches.

No. 94

THÉODORE ROUSSEAU

1812—1867

THE POND

In a forest of great trees is seen a pond which mirrors the woodland greenery. Through the spaces between the trees an open stretch of meadow is visible, flooded with light at evening. Deep shadows lurk in the thicket of tangled stem and branch on either hand, and everywhere the mystery and repose of the great forest is felt.

Signed.

Canvas: Height, 18½ *inches; width,* 23½ *inches.*

From the collection of Daniel Cottier, Esq., *Paris,* 1892.

No. 95

THÉODORE ROUSSEAU

1812—1867

IN THE PYRENEES

STANDING on an eminence, with a deep gorge at our feet, from which only the tops of the trees are seen, we look across a succession of broken peaks, ridge after ridge, to a line of great mountains rising on the far-off horizon. Trees stand in the valleys, and here and there small lakes are seen, but no habitation of man.

Signed.

Canvas: Height, 13¼ *inches; width,* 16½ *inches.*

No. 96

CHARLES FRANÇOIS DAUBIGNY

1817—1878

ON THE RIVER BELOW DORDRECHT

In the foreground the river, which becomes sluggish as it nears the sea, drifts past the numerous windmills that rise above the houses along the shore. Two of these mills, with their wings spread, loom ominously dark against the sky in the centre of the picture. Along the waterfront numerous piles appear as a fringe to the shore. At the right two market boats are moored, their sails down, awaiting orders. Bits of foliage break the horizon line, enlivening the whole by their color. A pearly sky covers the entire scene.

Signed.

Canvas: Height, 18¼ inches; width, 32 inches.

Daubigny

No. 97

CHARLES FRANÇOIS DAUBIGNY

1817—1878

THE OCEAN

Under a clouded sky, across an immeasurable distance, the gray sea stretches to the horizon, dotted with ships that appear as mere specks. In the foreground the waves are touched with white foam as their volutes break, only to be succeeded by others, while a flock of gulls spread their wings in flight. Throughout, the artist was not so much interested in trying to render the literalness of detail as in conveying to the mind his impression of the scene, its sublimity, its immensity and the resulting emotion. By the elimination of detail he opens a door to a world of meditation and of dreams. We are here in the presence of one of this master's greatest works.

Signed. Dated 1876.

Canvas: Height, 41½ *inches; width,* 81¼ *inches.*

From the collection of Daniel Cottier, Esq., *Paris*, 1892.

No. 98

JULES JOSEPH LEFEBVRE

1834—1881

THE LANGUAGE OF THE FAN

Wearing a red dress, figured with white, across which, about the waist, is drawn a broad red Japanese silk scarf, embroidered with white, a dark-eyed young woman stands on a garden balcony, gazing directly toward the spectator. With her right hand she holds a red open fan to her lips, while her left, turned at the wrist, rests on her hip. A red kimono, gathered loosely over the shoulders, is pushed back at the waist and falls behind. In her hair, twisted high on her head and crimped about her forehead, are ornaments and white flowers. She leans against a wall of wood, while beyond the balcony rail are seen masses of dogwood flowers. There is no uncertain drawing, no carelessly rendered textures, but the portrayal of the head, the hands and the brilliant drapery shows accuracy of observation.

Signed.

Canvas: Height, 51¼ inches; width, 35½ inches.

No. 99

JEAN LOUIS THÉODORE GÉRICAULT

1791—1824

STUDY OF HORSES

Standing in line fronting us are seen seven spirited horses, alternating white and dark in color, while the afterpart of another is seen at the left. In making his study only the heads and fore parts of the animals were carried out, but into it he has put the spirit of the animals with great variety of attitude and expression.

Canvas: Height, 16½ inches; width, 30 inches.

From the collection of Van Praet.

No. 100

FRANÇOIS BONVIN

1817—1889

IN THE CONVENT

Seated in the spacious tile-paved kitchen of a convent, a placid-faced nun, wearing the garb of her order and a large crucifix upon her breast, knits diligently during the hours of her watch, while her mind ranges over other things. An expansive white apron protects her dress, and also helps the artist to form his pleasing color scheme. On the table at her side stand a pewter tray and flagon—a bit of still life painted in a way to delight the eye. At the back a nun in the dress of a menial draws water from a large copper water urn, equally well painted, while at an open door another sister is seen standing, looking into the dormitory beyond, with its row of curtained beds.

Signed. *Dated* 1868.

Canvas: Height, 16¼ *inches; width,* 11½ *inches.*

No. 101

FRANÇOIS BONVIN

1817—1889

THE HOUSEMAID

In a brick-paved hall leading to the kitchen, a housemaid, wearing a red dress and bodice cut away to show the sleeves and bosom of a white undergarment, her feet in sabots and a white cap on her head, draws water from a large copper water-urn, supported on a staunchly built stool. The water runs from a faucet into a shining brass kettle, which, like the face, hands and arms of the maid, is touched with the strong light falling through a window at the left. Through an open door at the back we catch a glimpse of the kitchen, where a brass tea-kettle on the stove sends forth puff's of steam as it joyously sings in the brilliant sunshine.

Signed. Dated 1867.

Canvas: Height, 15¼ *inches; width,* 11½ *inches.*

Purchased from M. Knoedler & Co., *New York.*

No. 102

SIR JOHN EVERETT MILLAIS

1829—1896

LITTLE MRS. GAMP

Seated in a garden, wearing a fur cape and muff, her hat falling over her brow, the little sitter's large eyes gaze directly toward the spectator. Curls fall about her ears, and her toes peep from under her dress. Her unfashionable umbrella lies folded beside her, and the background shows a thick growth of ferns and flowers. The charm of the picture lies in the fact that the little sitter is just herself, perfectly child-like and absolutely natural. It was one of the artist's most successful children's pictures, and was painted in 1881.

Signed in monogram.

Canvas: Height, 44 inches; width, 32 inches.

From the collection of The London Graphic.

No. 103

NICHOLAS MAES

1632—1696

THE SATYR AND THE PEASANT'S FAMILY

This picture is taken from Æsop's fable, "Blow hot, blow cold." While the peasant's family are seated about the table for their evening meal, they are surprised by their strange visitor, who sits down to eat soup with them. Seated at the left, he tells his story, which is listened to attentively by the peasant and his wife, who sits beyond, holding a baby. The peasant wears his fur cap, and the wife appears in white cap and kerchief. Two other children are seen—a boy, wearing his hat, sitting at the right of the table, and a little girl, in cap, at her father's knee. In the dusky background hangs a bird-cage, and in the foreground a group of still-life objects.

Canvas: Height, 20 inches; width, 25 inches.

No. 104

SIR JOHN EVERETT MILLAIS

1829—1896

PORTRAIT OF MRS. HEUGH

Wearing a black silk dress and black velvet coat the old lady sits in a comfortable green-covered chair, over the back of which is spread a white tidy. Her hands are folded on her lap, and in her eyes is a far-off look, as though dreaming of her youth. Her hair falls low over her temples, and is covered with a white lace cap, whose broad frills spread out over her shoulders. A gray paroquet sits perched on top of his cage at the right, apparently in the same contemplative mood. The portrait of this Welsh lady, with face and hands wrinkled with age, is a consummately able performance.

Signed with monogram. Dated 1872.

Canvas: Height, 47 *inches; width,* 40¾ *inches.*

Exhibited at the Royal Academy, 1873.

Mentioned in Life and Letters of Sir John E. Millais.

J.E. MILLAIS MRS. HEUGH

No. 105

THE SISTERS LADY RANELAGH AND LADY BRERETON

BY

SIR GODFREY KNELLER

No. 105

SIR GODFREY KNELLER

1646—1723

THE SISTERS LADY RANELAGH AND LADY BRERETON

On the left Lady Ranelagh, seated, is seen in three-quarters view. She wears a dress of brown silk, low in the neck, with full sleeve slashed, showing white underneath. Her hands rest on her lap. Lady Brereton, on the right, is seen front view, seated, wearing a low-cut dress of dark green, laced in front. The hair falls in curls about the neck, and both wear pearl pendants in the ears. Between them a young cupid, in red drapery, crowned with flowers, places a mass of flowers on Lady Brereton's lap. A curtain background is pulled aside, showing a distant landscape. An inscription on the canvas reads "Lady Ranelagh, first wife of Richard, Earl of Ranelagh, and her sister, wife of Lord Brereton."

Canvas: Height, 50 inches; width, 57 inches.

No. 106

JACOB VAN RUYSDAEL

1625—1682

A WATERFALL

Over a cascade of rocks the water comes tumbling down, breaking into foam, then spreading out into a broad stream in the foreground. Uprooted trees and broken branches are seen at the left, brought by some freshet of the past. In the middle distance a bridge spans the stream, on which a man is seen passing, almost lost in the deep shadows of the fir trees above. Still farther to the left other figures are seen. At the right, crowning the inaccessible height, is a castle outlined against the blue sky, mottled with white clouds.

Signed.

Canvas: Height, 40½ inches; width, 33 inches.

JACOB VAN RUYSDAEL — A WATERFALL

No. 107

A VENETIAN SENATOR

BY

JACOPO ROBUSTI

No. 107

JACOPO ROBUSTI (CALLED TINTORETTO)

1518—1594

A VENETIAN SENATOR

THIS distinguished half-length portrait shows the Senator standing, turned three-quarters view, gazing directly at the spectator. He wears a rich red velvet robe, the front and flowing sleeves edged with fur. His hair is short, and a long white beard falls to his chest. His right hand touches his thigh, and the left holds a fold of his robe in front. Of dignified bearing, he appears to be a man of sixty, in full vigor. An inscription at the right tells us he was a Senator of Venice. The frame is of antique carved wood.

Canvas: Height, 38 inches; width, 30½ inches.

From the collection of F. R. LEYLAND, ESQ., *London,* 1892.

No. 108

ANGIOLO ALLORI (CALLED BRONZINO)

1502—1572

DONNA GIOVANNINA CHEVARA, WIFE OF DON ANTONIO RAMIREZ DI MONTALVO, AND HER SON

THIS Spanish lady is seen seated, almost front view, gazing directly toward the spectator, while her child stands at her side, with both arms on the arm of her chair. The mother is clothed in a rich, dark dress of figured brown and black, opening on a red skirt, and having a wide, flaring collar, which discloses a white gathered ruff, from which three silken cords hang down on either side. At the point from which the collar opens an elaborate jewelled ornament hangs on her bosom. From her waist hangs a chatelaine. On her finely shaped hands are jewelled rings. Jewels also are worn in her ears and across the top of the head-dress, while a string of pearls encircles her throat.

Signed on back D'ANGIOL BRONZINO.

Old panel: Height, 40½ inches; width, 32¼ inches.

Purchased from the family in Florence by MESSRS. SULLY & CO., *London, from whom it was acquired by the late* JAMES S. INGLIS.

No. 109

FRANCESCO MAZZUOLI
(CALLED PARMIGIANO)

1504—1540

PORTRAIT OF ISABELLA D'ESTE, MARCHIONESS OF MANTUA

THE lady is shown seated, three-quarters length, looking directly toward the spectator. Her dress of elaborately interlaced bands of dark velvet, showing an underdress of rose color, has very large puffed sleeves. Above the low bodice a white undergarment, embroidered with red, is seen, open wide at the neck. On her head is a wide turban, richly ornamented, worn back to show her hair in short curls. About her neck is a long chain, in her ears are pearls, and on her hands, resting on the arms of the chair, are rings. Through an opening at the back is seen a handmaid lifting a curtain to admit three peasant women to an audience to this wonderful lady.

Canvas: Height, 45½ inches; width, 36 inches.

Purchased on the endorsement of DR. BODE, *Director of the Berlin Gallery, from the* DELLA ROVERE *family, who are descended from the* D'ESTES, *by* MESSRS. SULLY & CO., *London, from whom it was purchased by the late* JAMES S. INGLIS.

No. 111

A GIRL AND HER DOG

BY

NARCISSE VIRGILE DIAZ DE LA PEÑA

No. 111

NARCISSE VIRGILE DIAZ DE LA PEÑA

1809—1860

A GIRL AND HER DOG

Beside a great vase of flowers, resting on a high square pedestal, stands a fair-haired girl gazing forth at the spectator. She wears a rose-colored gown cut low in the neck, and her long hair is braided with strings of pearls. She reaches forth to touch her dog, who playfully jumps up to her. At her back rises a tree, beneath the branches of which we catch a glimpse of a wide-reaching landscape. It is an exceptional example of the brilliant Franco-Spanish painter, since it shows him in a triple field—as landscape, figure and flower painter.

Signed.

Canvas: Height, 80 *inches; width,* 48 *inches.*

From the collection of Count Comondo, *Paris,* 1893.

No. 112

TONY OFFERMANS

1845—

A DUTCH CATTLE MARKET

In the broad market-place of the city of Leyden is gathered a great crowd of men and a few women to bargain for the cattle which the farmers offer. In the foreground a trade is being made between two men for the animal which one of them leads by a rope. At the right two women are earnestly engaged in conversation with a man. The cattle here and there look wonderingly on the scene and seem to feel themselves out of place. Two leafless trees rise at the left, and lines of prosperous-looking houses outline the square. True to the traditions of Dutch painting, the picture shows accuracy of observation, truthful color and marked talent for characterization.

Signed.

Canvas: Height, 49¼ *inches; width,* 96½ *inches.*

T. Offermans

No. 113

ADOLPHE MONTICELLI

1824—1886

THE TRIUMPH OF FLORA

High up on her car Flora sits surrounded by her attendants, while a young love, the genius of the season, lying on a bed of roses, is upborne by a troop of young loves. A long procession follows, in the front rank of which is a young girl, bearing a tray of flowers on her head, while a dog full of life skips forward with delight. The work is marked by almost classic grace and accuracy, in striking contrast to other works from his brush.

Canvas: Height, 136 inches; width, 127 inches.

Purchased from the Artist.

ARTISTIC HOUSE DECORATIONS

INCLUDING

POTTERY, PORCELAINS, BRONZES, ETC.

FIRST AFTERNOON'S SALE

THURSDAY, MARCH 11TH, 1909

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 3 O'CLOCK

ROMAN AND IRIDESCENT GLASS

1—SIX SPECIMENS OF ROMAN GLASS
Tear bottles with silver and gold iridescence.

2—SIX SPECIMENS OF ROMAN GLASS
Tear bottles of various shapes and with brilliant iridescence.

3—FIVE SPECIMENS OF ROMAN GLASS
Tear bottles of various shapes and with silver iridescence.

4—FOUR SPECIMENS OF IRIDESCENT ROMAN GLASS
Consisting of two tear bottles, one blue glass bottle and an interesting small jar, with cord-like decoration.

5—FIVE SPECIMENS OF ROMAN GLASS
Consisting of four tear bottles of iridescent lustre and a small cup with relief ornaments.

6—FIVE SPECIMENS OF ROMAN GLASS
Consisting of small bottles of various shapes with iridescent lustre.

7—THREE SPECIMENS OF ROMAN GLASS
Consisting of tall tear bottle of silver and green iridescence, a small jar with very fine lustre and filigree silver band and a small vase with golden brown and green lustre.

8—Three Specimens of Roman Glass

Consisting of a small pitcher of silver iridescence, a tear bottle with green lustre and a tall tear bottle with gold and green incrustation.

9—Three Specimens of Roman Glass

Consisting of a tear bottle with silver and green lustre and two tall bottles with golden and green lustre.

10—Roman Glass: Aryballos

Globular-shaped, covered with a brilliant iridescent lustre.

11—Two Roman Glass Bowls

One of green texture, the other covered with a silver lustre.

12—Two Roman Glass Bowls

Both specimens covered with brilliant green and silver lustre.

13—Two Roman Glass Bottles

With iridescent lustre.

PERSIAN AND HISPANO-MORESQUE FAÏENCE

14—Persian Plate

Blue and white. In the centre a gazelle among flowers. Wide border of birds, flowers and scrolls in blue on ivory white ground. Konbachs—fifteenth century.

Diameter, 14 *inches.*

15—Persian Plate

Elaborate decoration of birds, flowers and trees in deep blue on ground of ivory white. Konbachs—fifteenth century.

Diameter, 13½ *inches.*

16—Damascus Plate

Centre decoration of grapes and vines in brilliant blue on ivory white. Borders of floral and vine patterns. Sixteenth century.

Diameter, 14¼ *inches.*

17—Persian Plate

Tall flowers and stalks in soft polychrome coloring on ground of ivory white. Border of diaper pattern in similar colors. Konbachs—fifteenth century.

Diameter, 13½ *inches.*

18—Hispano-Moresque Plate

Boss in centre surrounded by band of scroll patterns in pale gold lustre on ivory ground. Wide border shows leaf designs in lustre and in blues in relief. Pale crimson and violet reflections. Fifteenth century.

Diameter, 16 inches.

19—Hispano-Moresque Plate

In the centre a design of leaves and flower forms in copper lustre. Border of flowers in lustre. Seventeenth century.

Diameter, 16 inches.

20—Tall Rokka Jar

With four handles, ornamented with festoon and rosettes in relief at shoulder. Turquoise blue glaze. Completely covered with silvery iridescence. Eighth century.

Height, 19 inches.

21—Rokka Jar

Deep greenish blue glaze, heavily encrusted with bronze and silver iridescence, showing crimson reflections. Eighth century.

Height, 9½ inches.

GREEK POTTERY

22—Three Specimens of Greek Pottery

(*A*) Lekythos with one handle and incised decoration. Archaic period.
(*B*) Lekythos from Athens, white body and black decoration.
(*C*) Etruscan Lekythos, black decoration on terra-cotta ground.

23—Three Specimens of Greek Pottery

(*A*) Lekythos, winged female figure bearing a salver. Incised borders.
(*B*) Lekythos, draped female seated and holding musical instruments and scroll designs in brown on black ground.
(*C*) Aryballos, incised decoration on black ground.

24—Two Specimens of Greek Pottery

(*A*) Etruscan Oinochoe, white decoration on black ground.
(*B*) Etruscan Oinochoe, nude winged female, seated holding a basket of fruit and scroll designs in brown on black ground.

25—Greek Pottery Oinochoe

Female figure seated, holding a mirror in her left and a basket of fruit in her right hand, in brown on a black ground.

26—Two Etruscan Oinochoe

(*A*) Black ground with incised border

(*B*) Black ground, with head of poet adorned with a wreath in red and white.

27—Grecian Aryballos

Asiatic style; found in Rhodes.

Decoration in brown and red of harpy and a duck.

28—Two Specimens of Greek Pottery

(*A*) Etruscan amphora with two handles. Coated with a brilliant black glaze.

(*B*) Oinochoe, female head and scrolls in brown on a black ground.

29—Etruscan Amphora

With two handles, brown decoration of draped female carrying a basket of flowers, and on reverse a female head and scrolls on a black ground.

30—Etruscan Oinochoe

Black ground with nude figure of a Greek athlete carrying a garment, a branch of victory and his prize in red.

31—Etruscan Oinochoe

Black ground with decoration in white and brown.

32—Etruscan Oinochoe

Decoration in white and brown on a black ground.

33—Etruscan Oinochoe

With one handle, decoration in red of female figure seated.

34—Cyprian Amphora

With two handles. Decoration of lines and geometrical patterns in red and brown on an unglazed ground.

35—Grecian Pyxis

With two handles and cover. Decoration in black on an unglazed terra-cotta ground.

36—Etruscan Hydria

With three handles. Decoration of female figure seated and other designs in red on a black ground.

37—Etruscan Vase

With top handle. Nude youth, draped female and scrolls in reserve on a black ground.

38—Etruscan Amphora

Two handles. Decoration of youth and maiden beside incense burner and two youths in reserve on a black ground.

39—Grecian Hydria

With three handles; found near Alexandria. Dolphin, linear and scroll decoration in brown on terra-cotta.

40—Etruscan Amphora

With two handles. Brilliant black ground, with two youths in red.

41—Etruscan Lekythos

Procession of armed warriors and a horse in black on an unglazed terra-cotta ground.

42—Grecian Hydria

With three handles. Found near Alexandria, black decoration on terra-cotta ground.

43—Etruscan Amphora

With two handles. Decoration of male and female figures in red and white on a black ground.

44—Etruscan Hydria

With three handles. Black ground with female figures and other decorations in red and white.

45—Apulian Hydria

With three handles. Grecian athletes and female and scroll designs in red on a black ground.

46—Etruscan Pelike

With two handles. Seven figures and scroll designs in reserve in red on a black ground.

47—Pair Old Imari Tea Jars

Quadrilateral shape, floral decoration in blue, red and gilded. Silver caps.

48—Old Chinese Blue and White Bowl

Dragons pursuing the sacred pearl and other designs in underglaze blue.

49—Old Chinese Celadon Vase

Tree peonies carved in relief in the paste under a pellucid sea-green glaze.

50—Old Chinese Club-Shaped Vase

Coral red glaze, with chrysanthemum amid leafy scrolls. Painted in brilliant enamel colors.

51—Quadrilateral Vase

Old Chinese, enamelled with a crackled glaze.

52—Old Chinese Blue and White Vase

Bottle-shaped, decorated in underglaze blue, with figure of poets in garden, palmettes and symbols.

53—Pair Blue and White Hawthorn Jars

Clusters of prunus blossoms in white reserve on a cracked ice ground and the "Hundred Antiques" in two white panels. Have carved teakwood covers.

54—Covered Bowl

Chinese blue and white porcelain; panel decoration of the flowers of the four seasons painted in brilliant underglaze blue.

55—Large Blue and White Bowl

With metal handles; old Chinese porcelain; decoration of the "Hundred Antiques" in two shades of underglaze blue.

56—Large Bowl

Old Chinese porcelain, beautifully decorated in brilliant enamel colors of *famille verte*. Tree peonies, plum in blossom, rock and birds.

57—Large Oviform Jar

Old Chinese porcelain of dense texture invested with an opaque celadon glaze applied over a network of brown crackles.

58—Large Gallipot

Chinese blue and white porcelain of dense texture; decoration in underglaze blue, with five-clawed dragons amid fire emblems pursuing the sacred pearl. Six-character mark of Wan-li round shoulder.

59—Blue and White Hawthorn Beaker

Old Chinese porcelain of thin white texture; branches of prunus blossoms in white reserve on an opaque-blue ground marked to resemble the cracking of ice.

60—Blue and White Temple Jar

Old Chinese porcelain. Branches of prunus blossoms in white reserve on an opaque-blue ground marked with darker lines to imitate the cracking of ice.

61—Pair Blue and White Beakers

Hard paste of the K'ang-hsi period. Decoration of peonies and leafy scrolls painted in brilliant underglaze blue.

62—Large Blue and White Jar

Dense porcelain of the Chien-lung period. Decorated in brilliant underglaze blue with a wide band of lotus flowers and leafy scrolls and borders of wave designs. On the shoulder two handles of butterfly and ring design.

63—Large Blue and White Covered Jar

Dense hard paste of the K'ang-hsi period. Decorated in brilliant underglaze blue with floral sprays, bands of sceptre heads and gadroons of lotus scrolls.

64—Large Jar with Cover

Dense porcelain of the K'ang-hsi period. Invested with a powder-blue glaze, over which is an elaborate decoration in gilding of butterflies, blossoms and other designs.

65—Pair Cloisonné Enamel Temple Jars

Of the Ch'ien-lung period. Archaic designs in brilliant enamels on a turquoise-blue ground; gilded brass ornaments and openwork covers.

66—Large Blue and White Fish Bowl

Japanese porcelain of dense texture. Decorated in brilliant underglaze blue, tree peonies, magnolia and other flowering plants. On the inner surface "The Hundred Storks."

BRONZES, MARBLES AND MISCELLANEOUS OBJECTS

67—Bronze Statuette—"The Peasant," by Bastien-Lepage

N.B.—This was the first and only attempt of this celebrated painter at modelling.

68—Amethystine Vase

Urn shape; on base of brass having rams' heads on sides and surmounted by brass top.

69—Terra-cotta Bust

"Dancing Nymph," by Carpeau.

BRONZES BY BARYE—PROOF COPIES

70—Seated Hare

Patine antique.

Length, 2 inches; height, 3¼ inches.

71—Resting Fawn

Patine medaille. Green marble base.

Length, 3½ inches; height, 1½ inches.

72—Standing Deer

Patine medaille. White marble base.

Length, 3½ inches; height, 4 inches.

73—Standing Camel

Patine medaille. Green marble base.

Length, 4 inches; height, 4½ inches.

74—Running Dog

Patine medaille. Green marble base.

Length, 6½ inches; height, 4 inches.

75—Sitting Lion

Patine medaille.

Length, 5½ inches; height, 7 inches.

76—Ape Riding Gnu

Patine medaille. Green marble base.

Length, 10 inches; height, 9¼ inches.

77—Wrestling Bears

Patine medaille.

Length, 6¾ inches; height, 8½ inches.

MARBLE BY RODIN

78—Marble Statue—"Le Matin," by Auguste Rodin

Pedestal of Ambonia wood for the above from an original design and manufactured by Cottier & Co.

ANTIQUE AND MODERN FABRICS—EMBROIDERIES, BROCADES, VELVETS, ETC.

79—Turkish Embroidery

Red silk ground with gold and variegated colors in design.

80—Italian Chasuble

(Portion.) Net ground with variegated colored silks.

81—Chinese Blue Velvet Skirt

Butterflies, peony and pomegranate design. Ch'ien-lung, 1736-1795.

82—Turkish Embroidered Panel

Gray silk ground with gold thread design.

83—Chinese Velvet Skirt

Orange red. Peony, butterfly and pomegranate design. Brocaded galloon trimming.

84—Turkish Embroidered Panel

Red silk ground with design in gold thread.

85—Antique Italian Brocade

Red silk ground with design in gold and silver.

86—Antique Chasuble

Of purple velvet. Silver spangle design all over body.

87—Genoese Cut Velvet

Palm design in green on gold ground.

88—Antique Spanish Embroidered Skirt

Green ground, with design in yellow.

89—Antique Italian Cushion Cover

Red velvet appliqué on cloth-of-gold.

90—Chinese Embroidered Silk Skirt

Plum brown, with peony, birds, butterfly design. Chia-Ch'ing, 1796-1820.

91—Table Cover

Olive-green plush trimmed with tinsel galloon and lined.

92—Indian Embroidery

Yellow silk ground, with mirror appliqués and silk needlework.

93—Chinese Silk Robe

Golden brown, with medallions of dragons brocaded in body. Chia-Ch'ing, 1796-1820.

94—Turkish Embroidery

Light blue silk ground, with designs in red and cream.

95—Turkish Embroidery

Orange-red ground, with appliqué embroidery; golden-colored border.

96—Antique Spanish Appliqué

Green and gold design and floral embroidery.

97—Sicilian Embroidered Silk Panel

Sprig design on body; brown net border with variegated colored design.

98—Chinese Velvet Robe

Orange-red on yellow ground, with peony and butterfly design. Chia-Ch'ing, 1796-1820.

99—Chinese Silk Embroidery

Dull green ground, with grotesque gold silk design.

100—Pair of Louis XVI. Brocade Curtains

Pale yellow silk, with small bouquets of roses; festoon border of pink.

101—Rich Red Silk Velvet Coat

Trimmed with gold galloon.

102—Antique Japanese Embroidery

Blue silk ground, with figures and flowers in yellow and gold.

103—Chinese Red Velvet Coat

Peony, pomegranate and symbol design. Ch'ien-lung, 1736-1795.

104—Embroidered Table Cover

Style of Louis XVI. Light pink silk ground, with flowers and birds. Trimmed with silk tassel edging and lined with flannel.

105—Embroidered and Appliqué Panel

Olive-brown velveteen, with satin and silk design worked in body. Original design and manufacture of Cottier & Company.

106—Embroidered Table Cover

Style of Louis XVI. Cream silk ground, with flowers, etc. Trimmed with fringe and lined with pink satin.

107—Two Pairs French Silk Curtains

In gold color, with brocaded silk borders in variegated colors.

108—Antique Chinese Embroidered Hanging

Dark blue, with gilt and variegated colors. Lined with yellow figured silk.

109—Pair Antique Spanish Appliqué Hangings

Silver and gold, trimmed with tinsel fringe.

110—Antique Italian Renaissance Hanging

Red and gold appliqué, with vases filled with flowers and baskets of fruit in silk embroidery.

111—Rare Florentine Hanging

A specimen of early sixteenth century. Large shield with coat-of-arms surmounted by a ducal crown. Border of bold scrolls and leaves in cream, green and blue on royal red ground.

112—Embroidered Chasuble

Coral velvet. Orphreys and wide border of small diaper pattern embroidered in silver. Background of small flower sprays, also in silver. Italian Renaissance.

113—Embroidered Chasuble

Elaborately embroidered in flower and scroll patterns in gold on ground of ivory-white silk. Italian.

114—Chasuble

Rich green velvet. Orphreys of Italian Renaissance embroidery and appliqué in colors on red ground. Italian Renaissance.

115—Chasuble

Green silk shot with gold. Floral pattern in pale ecru. Italian.

116—Chasuble

Green silk. Brocaded in vine pattern in yellow shot with silver. Orphreys of Italian Renaissance embroidery in colors on red. Italian.

117—Chasuble

Rich red velvet. Orphreys of Italian Renaissance embroidered on green velvet. Italian Renaissance.

118—Chasuble

Ground of green silk, covered with flower patterns embroidered in ecru, gold and tan. Italian.

119—Chasuble

Rich Italian brocade, design of peacocks, fruits and flowers, in gold and colors on field of red. Orphreys of red velvet with sacred symbols embroidered in gold. Italian Renaissance.

120—Chasuble

Green damask orphreys of fine green velvet. Italian.

121—Dalmatic

Rich green velvet. Ornamentation of waved lines in old gold velvet and in green. Further enriched by trimmings of brocade in red and gold. Italian Renaissance.

122—Dalmatic Velvet

Small diaper pattern, citron-colored pile on ground of very dull pink. Italian.

123—Velvet Dalmatic

Pale old rose velvet, with panels of green velvet and narrow strips of embroidery showing vine pattern in gold on green. Italian Renaissance.

124—Green Velvet Dress

Rich green velvet, with trimmings of galloons in gold and colors. Italian.

125—Large Embroidered Hanging

Elaborate floral and scroll designs embroidered in silver on background of pale blue, in solid needlework. Indo-Portuguese.

Length, 10 feet 2 inches; width, 7 feet 8 inches.

126—Manilouka

Appliqué and embroidered in elaborate birds, flower and scroll designs in cloths and silks of various colors. Seventeenth century. Persian.

Length, 6 feet 7 inches; width, 4 feet 4 inches.

127—Brocade Dress

Diaper pattern of palm leaves and flowers in gold on ground of coral pink. Indo-Persian.

128—Velvet Dress

Design of stripes in rose color and white.

129—Large Panel of Velvet

Small floral and leaf patterns on ground of dark brown. Wide and narrow borders in similar colors. Bokhara.

Length, 5 feet 5 inches; width, 3 feet 9 inches.

130—Double Panel of Velvet

Centre of mahogany red with wide borders of wave patterns in various colors. Bokhara.

Length of each, 2 feet 10 inches; width of each, 2 feet 3 inches.

131—Large Panel of Velvet

Centre shows stripes of old gold and brown, with small wave patterns in white. Borders of wave patterns in blue, yellow, red and white. Bokhara.

Length, 5 feet 8 inches; width, 3 feet 11 inches.

132—Small Panel of Velvet

Centre of purplish red. Borders of arabesque and floral patterns in various colors. Bokhara.

Length, 3 *feet* 5 *inches; width,* 2 *feet.*

133—Small Panel of Velvet

Centre panel of narrow stripes in delicate green and ecru. Wide borders of wave and arabesque patterns in soft colors. Bokhara.

Length, 2 *feet* 9 *inches; width,* 1 *foot* 8 *inches.*

134—Small Panel of Velvet

Centre of emerald green. Borders of arabesque and floral patterns in colors. Bokhara.

Length, 2 *feet* 8 *inches; width,* 2 *feet.*

135—Large Panel of Velvet

Centre shows large diaper patterns and arabesques in coral pink, dark blue and white on ground of mahogany red. Borders in similar colors. Bokhara.

Length, 6 *feet* 6 *inches; width,* 3 *feet* 4 *inches.*

136—Large Panel of Velvet

Centre of emerald green. Borders of arabesque and floral patterns in colors. Bokhara.

Length, 6 *feet* 4 *inches; width,* 3 *feet* 6 *inches.*

137—Panel of Venetian Velvet

Design of berries and flowers in red and green on ground of ecru. Border on all sides of similar design. Bound with galloon.

Length, 3 *feet* 7 *inches; width,* 1 *foot* 11 *inches.*

138—Panel of Venetian Velvet

In the centre a large medallion of flowers and fruits in soft green and tan on ground of pale ecru. Bouquets of flowers in corners. Border of vine pattern in similar colors.

Length, 3 *feet* 9 *inches; width,* 1 *foot* 11 *inches.*

139—Panel of Venetian Velvet

Centre shows large medallion of flowers in mahogany red on ground of deep ecru. Numerous borders of vine and leaf patterns in similar colors with violet.

Length, 3 *feet; width,* 1 *foot* 10 *inches.*

ART FURNITURE

INCLUDING

PIANOS, CABINETS, CHAIRS, TABLES, ETC.

Note.—The following fine pieces of furniture are all of original design and the manufacture of Cottier & Co. Each piece is made and carved by hand and beautifully finished.

The comino wood used in several of the pieces is from South America, and is extinct and exclusively owned by Cottier & Company.

SECOND AFTERNOON'S SALE

FRIDAY, MARCH 12TH, 1909

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 3 O'CLOCK

140—GREEK CHAIR

Ebonized wood. Seat covered in blue silk damask.

141—TWO RECEPTION CHAIRS

In rosewood. Delicate workmanship. Seats covered in blue silk damask.

142—DINING-ROOM ARM-CHAIR

In mahogany. Wooden back. Seat covered in velours.

143—DINING-ROOM ARM-CHAIR

Similar to preceding, but with upholstered panel back.

144—TWO DINING-ROOM ARM-CHAIRS

In oak. Seats and backs covered in red velours.

145—LARGE DINING-ROOM ARM-CHAIR

In oak. Seat and back covered in tapestry.

146—DINING-ROOM ARM-CHAIR

In oak. Seat covered in tapestry.

147—TWO DINING-ROOM CHAIRS

In oak. Seats covered in tapestry.

148—DINING-ROOM CHAIR

In mahogany. Seat covered in tapestry.

149—Dining-room Arm-chair

In mahogany. Seat and back covered in tapestry.

150—Small Centre Table

Clover-leaf design in stained maple, with inlay of comino wood.

151—Reception Chair

Ebonized wood. Seat covered in red and gold damask.

152—Two Reception Chairs

Ebonized wood. Unique design. Spindle back. Seat covered in silk damask.

153—Pedestal Table

Mahogany and ebony, with shelf supported by four fluted columns.

154—Reception Chair

Ebonized wood. Circular seat. Seat covered in silk damask.

155—Three Reception Chairs

Mahogany. Of unique design and delicate workmanship. Seats covered in figured silk damask.

156—Pedestal

Of hardwood embellished by inlay decoration.

Height, 48 *inches.*

157—Hanging Wall Cabinet

Ebony. Bevelled glass sides and doors.

Length, 26½ *inches; height,* 52 *inches; depth,* 12⅜ *inches.*

158—Three Reception Chairs

Ebonized wood, circular panels in backs, seats covered in yellow silk damask.

159—Reception Chair

Rosewood. Similar to preceding.

160—Hanging Wall Cabinet

Mahogany, enclosed by bevelled glass doors, small sectional division, useful for containing bric-à-brac, glass, etc.

161—Three Reception Chairs

Ebonized wood, seats covered in yellow silk damask.

162—Reception Chair

Rosewood. Similar to preceding.

163—Small Drawing-room Centre Table

Gilded and decorated; has small drawer.

164—Reception Arm-chair

Mahogany. Spindle back. Seat covered in silk damask.

165—Reception Chair

Mahogany. Unique in design. Elaborate carved back. Seat covered in silk damask.

166—Tête-à-tête

Mahogany. Seat and back covered in pink and gold silk rep.

167—Hanging Wall Cabinet

Ebony. With three cupboards, with bevelled glass doors and ends. Mirrors in back.

Length, 52 inches; height, 63¼ inches; depth, 22¼ inches.

168—Reception Chair

Mahogany. With finely carved openwork back. Seat covered in blue silk and tinsel tapestry.

169—Reception Arm-chair

To match preceding.

170—Library Arm-chair

Mahogany, with hand carving. Unique in design. Seat covered in damask.

171—Library Arm-chair

Mahogany. Seat covered in damask.

172—Two Reception Chairs

Mahogany. Unique in design. Seats covered in silk damask.

173—Dining Chair

Hepplewhite design. Mahogany. Seat covered in silk damask.

174—Bric-à-brac Cabinet

Satinwood. Upper part with hand-painted doors and side shelf below connecting legs, which are encased in brass at ends.

175—Upholstered Tub Chair

Covered in blue and tinsel tapestry, and trimmed with tinsel edging. Useful for library or reception-room.

176—Arm-chair

Mahogany. Unique in design. Seat covered in brown and ecru velvet. Suitable for library or living room.

177—Hanging Wall Cabinet

Enclosed by bevelled glass doors, small sectional divisions. Useful for containing bric-à-brac, glass, etc.

178—Reception Chair

Mahogany. Beautifully carved and unique in lines. Seat covered in blue silk damask.

179—Reception Arm-chair

Mahogany. With carved fretwork back and side rails. Seat covered with brown and cream cut velours.

180—Unique Occasional Chair

Mahogany, with dish-out wooden back and legs inlaid with tortoise shell and silver. Seat covered with red-brown silk and tinsel velvet.

181—Dining-room Arm-chair

Mahogany. Seat and back covered in tapestry.

182—Reception-room Arm-chair

Unique in design. Hand-carved woodwork gilded and lacquered. Seat and back covered with silk velours.

183—Reception-room Arm-chair

Unique in design. Hand-carved woodwork gilded and lacquered. Seat and back covered with green and gold silk Allini velvet.

184—English Oak Library Arm-chair

Unique in design. Finely carved. Seat covered in hand-tooled illuminated leather.

185—Two Hall Chairs

Mahogany. Elaborate. Hand-carved back of fretwork. Unique in design. With seats covered with brown-red mohair plush.

186—Drawing-room Table

Golden ebony wood. With turned legs and spindle rails. Circular top.

Height, 30 inches; diameter, 32 inches.

187—Library Centre Table

Mahogany. Unique in design. With hand-carved legs and lower shelf.

Height, 28 inches; diameter, 38 inches.

188—Drawing-room Fire Screen

Finely carved and hand painted. The hinging panel of fine old Chinese embroidery representing the washing of the sacred white elephant. The screen is of unique design and a fine specimen of the workmanship of Cottier & Company.

189—Pedestal

Chinese design. Made in ebony. Top covered with plush and deep Chinese fringe.

190—Hanging Wall Cabinet

Mahogany, with cupboards and shelves and turned balustrades.

191—Hanging Wall Cabinet

Mahogany, with cupboard and shelves and turned balustrades.

192—Fire Screen

Mahogany. Finely carved. Single revolving panel in centre of repoussé relief work. Metalled and lacquered.

193—Bric-à-brac Cabinet

Mahogany. Unique design, with cupboards and niches for containing objects of art, glass and porcelains.

194—Small Kidney-shaped Table

Hardwood and embellished by inlay decoration. Lower shelf with turned balustrade. Unique in design.

Length, 32 inches; height, 28½ inches.

195—Fire Screen

Satinwood. Carved and decorated revolving centre. Panel of Chinese embroidery.

196—Wall Mirror

Satinwood. Decorated with hand painting and carved top.

197—Settee

Finely carved and gilded seat, and sides covered in tinsel-brocaded tapestry.

Length inside, 35 inches; length over all, 54 inches.

198—Hanging Wall Cabinet

Mahogany. For bric-à-brac, etc. Decorated after the Japanese. Unique in design.

199—Large Reception-room Ottoman

Framework and legs of gilded handwork. Upholstered and covered with light blue and gold cut velours.

200—Six Dining-room Chairs

Walnut. Queen Anne design. Very perfect reproduction, and finely carved seats covered in embossed blue plush.

201—Dining Arm-chair

As preceding.

202—Large Library Arm-chair

Carved mahogany frame. Sheraton design. Seat covered with red-brown silk and tinsel velours.

203—Large Library Arm-chair

Carved mahogany framework, with openwork panel in back. Seat covered in red-brown silk and tinsel velours.

204—Large Library Arm-chair

Similar to preceding.

205—Large Library Arm-chair

Carved mahogany framework, with openwork panel in back, and dished-out panel seat.

206—Large Library Arm-chair

Similar to preceding.

207—Dining-room Chair

Mahogany. Unique design and skilfully carved. Seat covered in green mohair plush.

208—High-back Arm Hall Chair

Oak. Skilfully carved; seat covered in blue and gold silk velvet.

209—High-back Arm Hall Chair

Similar to preceding.

210—Two Upholstered Arm-chairs

Woodwork carved and gilded. Covered in fine green velours and trimmed with gimp and fringe.

211—Settee

To match preceding.

212—Large Hanging Wall Cabinet

Chinese design. Golden ebony. Finely carved fretwood and ebony.

213—Large Upholstered Earside Arm-chair

Reproduced from the one in Hampton Court. Legs finely carved. Upholstery covered in figured red mohair plush.

214—Reception-room Sofa

Mahogany. Upholstered back and seat covered in terra-cotta and cream damask.

215—Escritoire

Mahogany. Elaborately carved and complete, with drawers and compartments; falling writing flap in centre; with pigeon-holes and paper drawers, etc.

Length, 54 inches; height, 58 inches; depth, 21 inches.

216—Escritoire

Similar to preceding.

217—English Earside Sofa

Upholstered and covered in English red damask, embellished by gimps and fringes, with antique Italian embroidery panel; loose cushion.

Length, 60 inches; height, 42 inches.

218—Two Occasional Chairs to Match Preceding

Hand-carved walnut, twisted arms and legs. Seats covered with English red damask, backs covered with antique Italian embroidery and trimmed with gimps and fringes.

219—Occasional Chair

Hand-carved walnut, twisted arms and legs. Seat and back covered with English green damask trimmed with gimp and fringe.

220—Chest

Carved and gilded wood, with hand-painted decorated panels. By F. Vincent Hart.

Length, 54 inches; height, 28 inches; depth, 21 inches.

221—Dining-room Chair

Mahogany. Unique design and finely carved. Seat covered in morocco leather.

222—Dining-room Chair

Similar to preceding.

223—Dining-room Chair

Similar to preceding.

224—Settee

Mahogany. Finely carved. Unique in design, with heart-shaped panels in back; seats and back covered in very fine gold and green silk Scutari velvet.

225—Occasional Reception Chair

Hand carved and gilded woodwork, with delicate painted decoration. Unique in design with egg-shaped back, and seat covered in specially made silk damask.

226—Tête-à-tête

Mahogany. Finely carved. Unique in design. Seat and back covered with specially made silk damask.

227—Reading Chair

Mahogany. Very fine model. Carved fluted legs and frame. Covered in blue-gray and tinsel brocart.

228—Salon Arm-chair

Carved and gilded wood. Covered in very fine brocaded silk tapestry trimmed with gimps and fringes.

229—Chiffonier

Green enamelled hardwood, with painted Wedgwood decorations. Lower part with eight drawers with unique gold-plated handles; upper part with niche and two compartments.

230—Chaise Longue

Frame in maple wood, with hand-painted decoration. Covered in cream-colored silk brocade.

231—Reception-room Chair

Mahogany. Hepplewhite in design, with hand-painted panel in back. Seat covered in silk damask.

232—Corner Library Chair

Mahogany. Unique in design. Carved and open fretwork in back and rails. Seat covered in red-brown silk and tinsel velvet.

233—Reception-room Chair

Unique in design, with painted decoration. Covered with velours.

234—Tête-à-tête

Comino wood. Unique in design, and finely decorated with hand-painting. Seats covered with antique French brocade. Very beautiful model.

235—Wardrobe

Dark oak, with finely carved figure panels in doors. Interior fitted with sliding trays.

Height, 63 inches; length, 56 inches; depth, 22 inches.

236—Reception-room Settee

Comino wood. Low back and arms. Seat covered in salmon-colored brocade.

237—Bric-à-brac Cabinet

Upper part of gilded and lacquered wood, with glass doors and sides on shelves. Two drawers below, supported on a base of carved columns and brackets of golden ebony. The gilded work delicately decorated by hand painting.

Height, 65 inches; width, 47 inches.

238—Baby Grand Piano and Bench

Case of comino wood and decorated by hand painting on exterior and interior, and supported by columns of carved and gilded golden ebony. The instrument by Chickering & Sons. Bench to correspond.

239—Dressing Table

Comino wood. Sheraton design. Beautifully decorated with figures and foliated design by F. Vincent Hart. Swinging heart-shaped mirror. Two upper compartments. Three drawers, with jewel box supported between legs. This piece is one of the special productions of Cottier & Co., and is based on the existing example in South Kensington Museum.

240—Sideboard

Comino wood, with panel of marqueterie in back panel of upper part. Carved legs with claw feet. Two doors enclosing lower section. Three drawers above. Unique design.

241—Cabinet

Comino wood and golden ebony. The upper part with marqueterie work, with three hand-painted decorative figure panels by F. Vincent Hart, representing "Truth silencing Slander," "Knowledge" and "Cruelty disarmed by Humanity." The base of the cabinet is made of golden ebony with shelves and trusses.

242—Sideboard

Carved walnut, with figure panels in lower doors and bevelled glass doors in upper part.

Length, 63 inches; height, 101½ inches; depth, 21 inches.

243—Sideboard

Ebonized and decorated by hand. Two bevelled glass doors, with mirrors in back.

Length, 51 inches; height, 84 inches; depth, 22 inches.

244—Sideboard

Ebonized and decorated by hand. Finely carved.

Length, 57 inches; height, 121 inches; depth, 21 inches.

245—Sideboard

Ebonized and decorated by hand. Figures in panels of lower doors. Bevelled glass doors in upper part. Three bevelled mirrors in back.

Length, 74 inches; height, 95 inches; depth, 21 inches.

246—Sideboard

Walnut and mahogany.

Length, 91 inches; height, 94 inches; depth, 24 inches

247—Sideboard

Ebony. Richly decorated on gold ground. Lower part complete with cupboards and drawers. Upper part with compartments and bric-à-brac cabinets. Bevelled glass doors. This piece is remarkable for its unusual workmanship.

Length, 91 inches; height, 141 inches; depth, 21 inches.

248—Cabinet

Ebony. Decorated in gold and hand-painted figures.

Length, 52 inches; height, 86 inches; depth, 21 inches.

249—Corner Cabinet

Mahogany. Two doors on upper part and two on lower part. Gilt and hand-painted bevelled mirrors in back.

Length, 34 inches; height, 83 inches; depth, 24 inches.

250—Sideboard

Ebony. Finely carved, with commodious compartments and drawers. Upper part with shelves and bevelled glass mirrors. Very fine design.

Length, 95 inches; height, 96 inches; depth, 29 inches.

251—Bric-à-brac Cabinet

Satin and comino woods, decorated with hand painting. Lower part complete with compartment and shelves.

Length, 43 inches; height, 62 inches; depth, 18 inches.

252—Hall Stand

Inlaid decoration on ebonized ground. Upper part supported by columns with carved capitals. Bevelled glass mirror. Lower part with drawer and table supported by skilfully carved lion trusses.

Length, 57 inches; height, 108 inches; depth, 30 inches.

253—Grand Cabinet

Very large and completely inlaid with tortoise shell, mother-of-pearl and rare woods. Lower part comprises three compartments and three drawers. The upper part divided into three compartments with gilded interior. Central compartments with drawers and bric-à-brac niches. This piece is one of the special productions of Cottier & Co.

Length, 95 inches; height, 88 inches; depth, 30 inches.

254—Concert Grand Piano and Bench

Case inlaid with tortoise shell, mother-of-pearl, mahogany and golden ebony. Interior painted à la Vernis Martin, showing landscape and figures playing musical instruments. On the exterior side of case are portraits of composers, each in a separate panel. On the border of the lid is the following legend:

> "Music can noble hints impart, engender fury, enkindle love; with unsuspected eloquence can move and manage all the man with secret art."

ANTIQUE FURNITURE

255—Antique Cabinet

Spanish design. Two inlaid ivory doors enclosing the entire body. Interior filled with drawers and upper compartments and galleries. Walnut woodwork.

256—Two Large Arm-chairs

Reproduced from the Doge of Venice chairs. Walnut legs. Arms, seats and backs covered in purple and cut silk velours.

257—Chair

Antique. Italian design inlaid in ivory.

258—Two Antique Florentine Mirrors

Very finely carved and gilded of the period.

259—Italian Seventeenth Century Ebony Cabinet

The upper part consists of numerous drawers and compartments inlaid with ivory, illustrating the story of the Ark. This is enclosed by two doors with beautifully carved figures and ornamentation on interior and exterior sides. The base has six (6) twisted and elaborately carved columns in the front and six (6) rectangular supports, likewise carved, in the back part. These all rest on a plain shelf supported by four (4) turned feet. This cabinet is similar to the pair in the Palace of Fontainebleau.

Height, 82½ inches; width, 73 inches; depth, 23 inches.

ANTIQUE TAPESTRIES

260—Early Seventeenth Century Flemish Tapestry

Centre of verdure, figures and columns. Sides with warriors on pedestals. Top and bottom with flowers and fruits.

Height, 114 *inches; width,* 70 *inches.*

261—Early Seventeenth Century Flemish Tapestry

Subject is "Sale of Joseph by his Brethren." A border of fruits, flowers and leaves (16 inches wide) surrounds the panel.

Height, 120 *inches; width,* 153 *inches.*

RUGS

262—Antique Ghiordes Rug

Old-rose ground with small medallion in green, border of rose-red and old blue and ivory in angular design.

7 *feet by* 3 *feet* 8 *inches.*

263—Antique Ghiordes Rug

Cream ground with red, blue, etc. Medallion with well covered pattern.

6 *feet* 2 *inches by* 4 *feet* 3 *inches.*

264—Old Agra Rug

Turquoise-blue ground with palm design. Border of old red ground with ivory.

8 *feet by* 4 *feet.*

265—Antique Moorish Needlework Rug

Buff ground, with spreading design in blue all over. Narrow light blue border.

3 *feet* 2 *inches by* 6 *feet.*

266—Antique Moorish Needlework Rug

Buff ground, with scroll designs in blue, yellow, cream, etc., all over. Border of light blue, with scroll designs as on body.

3 *feet by* 6 *feet* 3 *inches.*

267—Hamadan Rug

Repeated medallions in camel's hair and old red on buff ground. Border of interlaced patterns in camel's hair, red and blue.

16 *feet* 4 *inches by* 4 *feet* 2 *inches.*

268—Antique Shirvan Rug

Centre of dark blue, and wide border in cream with geometrical designs in various colors.

17 *feet* 6 *inches by* 3 *feet.*

269—Sarik Saddle Rug

Centre of plain dark blue surrounded by dull red corner pieces having interlaced patterns all over.

3 *feet* 5 *inches by* 2 *feet* 10 *inches.*

270—Antique Bergamo Rug

Ground of dull brown, with geometrical designs all over in ivory-blue and tan. Border of dark blue, with circular designs.

4 *feet* 8 *inches by* 7 *feet* 8 *inches.*

271—Fereghan Rug

Fine all-over Herati pattern in ivory, rose-red and sage-green on deep Persian-blue ground. Border of shield pattern on rose-red.

13 *feet* 2 *inches by* 6 *feet* 3 *inches.*

272—Kayen Rug

Plate pattern medallion in sage-green, with graceful pendants on soft rose ground. Border of interlaced pattern in similar colors.

9 *feet* 9 *inches by* 5 *feet* 2 *inches.*

273—Heriz Rug

Body of various dark colors, with small all-over floral design. Border of several shades of blue with designs in different colors.

14 *feet* 2 *inches by* 7 *feet* 2 *inches.*

274—Antique Moorish Needlework Rug

Light terra-cotta ground, with design in pale blue, etc.; all-over small medallion in olive-green. Border of various shades of blue, with light terra-cotta scroll.

7 *feet* 4 *inches by* 4 *feet* 7 *inches.*

275—Antique Moorish Needlework Rug

Ground of buff, with scroll design in green, etc. Border of dark blue, with buff scrolls.

7 *feet* 7 *inches by* 4 *feet* 5 *inches.*

276—Heriz Rug

Centre of various dark tones, with pattern all over. Border of light blue and various designs all over.

14 *feet* 10 *inches by* 9 *feet* 2 *inches.*

277—Savalan Rug

Large Herati patterns in soft colors on ivory ground. Wide border of geometrical design in blue. Fine specimen.

20 *feet by* 14 *feet* 3 *inches.*

278—Antique Chinese Silk Rug

Light salmon ground, with faint design of animals, etc., all over. Border with indistinct Greek fret design in gold.

9 feet by 12 feet.

279—Antique Moorish Needlework Rug

Medallion of dark blue, with buff scroll work. Body of buff, with designs of birds, plants, etc. Border of dark blue, with fanciful designs in buff on blue ground.

11 feet by 6 feet 4 inches.

280—Old Agra Rug

Medium all-over Persian floral design in turquoise-blue, gold, dull ivory and soft green on deep ruby-red ground. Floral border in centre colorings, and design on blue-black ground.

22 feet by 15 feet 2 inches.

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Managers.

THOMAS E. KIRBY,

Auctioneer.